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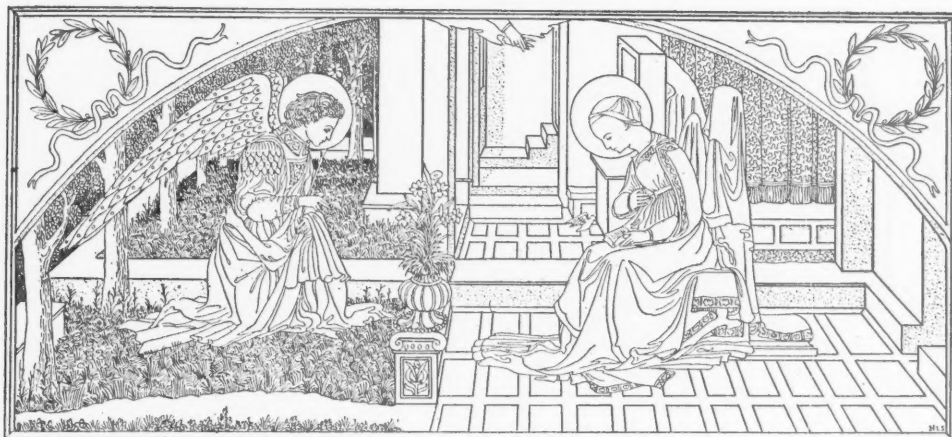
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FIG. 1. TINO DI CAMAINO: MADONNA ENTHRONED
Museo Nazionale, Florence

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STUDIES IN ITALIAN GOTHIC PLASTIC ART

I. TINO DI CAMAINO

THE striking and original personality of Giovanni Pisano, whose appearance on the horizon of the Trecento sculpture overshadows the art of the whole century, is so brilliant that it has made us blind to the appreciation of the sculptors of the following generations. And yet at that time there were artists who were scarcely less original than Giovanni and who perhaps are even more comprehensible to our present-day artistic sense in their conception of form and feeling.

This is especially true of Tino di Camaino of Siena, an artist of great originality, who is sufficiently well known, but not appreciated to his fullest extent. He bears about the same relation to Giovanni Pisano as Simone Martini to Giotto. There is more harmony and delicacy in his art than in Giovanni's and he is less passionate and yet there is just as much depth of feeling. Besides his sense of form is quite independent enough for him to have introduced a new style.

In order to understand his innovations in form we must remember that from the late Romanesque up to the first decided Gothic of Gio-

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vanni Pisano Italian sculpture was losing more and more its architectural qualities, being influenced by pictorial tendencies. Even in Romanesque plastic art in Italy we rarely find a clear decided flat relief or the cubic form of statues such as are evident in the North. One reason is that in Italy the classic Roman art, examples of which would be found everywhere, influenced toward a naturalistic and pictorial conception, then too the bright Southern light favors rather optical than plastic effect in form. The soft light of the Northern sky makes it possible to recognise even at some height a flat modelling in block-like sculptures. In the South the artist has to work with much greater contrasts of light and shadow, if he wants to make the details of form clear for the spectator. With such strong contrasts it is difficult to get the proper effect of depth in different relief planes. Therefore in the development of Italian plastic art we find that the tendency toward cubic form such as is seen in Tino di Camaino, and later in Donatello and Michelangelo is very seldom able to hold its own for long. In the Gothic, as well as in the Renaissance and Baroque it soon gives way to the pictorial. In fact even those who work for the purest plastic art, the architectural sculpture, do not go as far as the Northern artists in their endeavors toward simple cubic form, as for instance the Romanesque sculptures of Germany and Northern France.

At the end of the Romanesque period Niccolo Pisano with his large but forcible ideas almost completely broke up the relatively clear relief manner of the Romanesque artists in Italy. Boldly the forms in his reliefs stand forth, disordered, unattached, and the front plane of the relief is just as indistinct as the background, which we imagine in the black holes between the figures. His compositions are more overloaded than the classic Roman ones which he imitates and in their "horror vacui" they are more like a crowded composition of a painting which has no unity than a clear relief. Giovanni Pisano goes still farther. His elemental individuality indeed has a destructive influence on plastic art of his time. With Niccolo it was the naturalist classic Roman manner, with Giovanni it is the Gothic idea of reducing the materialistic form to the smallest degree, which influences toward a pictorial conception of the subject. Niccolo tries at least to give a certain feeling of rest to his compositions by placing rows of figures in horizontal lines. Giovanni avoids horizontal and vertical lines, instead we find lines which cross through the composition diagonally and angles. There are even fewer clear relief planes than are seen in



FIG. 2. TINO DI CAMAINO: MADONNA AND SAINTS
The Institute of Art, Detroit



Niccolo's compositions. The individual figures often dissolve into the ridges of the relief. The folds of the robes cut deep into the figure. Often the figures appear only as a white streak on a dark, black perforated surface. The compositions are based on light and shadow effects and as is usual in impressionist plastic art the silhouette with the profile of zig-zag lines finds favor. Characteristic for his artistic conception is the manner in which he places some of his statues (for instance on the facade of Siena) in an open window so that they appear against a black shadow background and hardly anything else but the silhouette is visible. Like the impressionists he shows an exaggerated naturalism in details, and these naturalistic details are often placed without any relation to the adjacent conventional Gothic forms. Giovanni Pisano can be compared very well with Rodin, he has the same elemental temperament, the same impressionist tendencies, the same feeling for pictorial or optical effects and the silhouette rich and restless in lines. Just as with Rodin all these characteristics are based on his great individuality, but it was natural that a strong reaction should come, against his style which drove plastic art almost to the verge of an abyss.

Just as after Rodin the sculptures of the Trecento in Italy turn back to the principles of their art, to the simple cubic forms and a greater simplification of composition toward a clear relief style and a uniform mass treatment of statues. This tendency we find during the 30's and 40's in almost all the Sienese and Pisan masters of the fourteenth century, as for instance, Giovanni Balducci, Cellino di Nese and Andrea Pisano. But the first among these artists who shows these characteristics most decidedly and who heads this new movement is Tino di Camanio.

We get a very clear idea of his style if we look at the statues on the monument of Henry VII in the Camposanto, such as the four councilors of the emperor* who have often been attributed to less original followers, with a curious lack of comprehension for the characteristics of Tino. There is scarcely anything left of Giovanni's manner. These figures stand like low columns, have square shoulders, straight contours, large round heads with short necks and smooth hair, with an occasional conventional curl. The arms are placed flat against the body, the hands also, and there are no grooves or openings between the hands or feet and the body. The expression shows concentration, a

*Reproduced in I. B. Supino, *Arte Pisana*, 1904, p. 194.

deep seriousness and at times a certain passion and yet there is always a reserved devotion shown.

As an example of a sitting figure we choose the remarkable "Throned Madonna" in the Museo Nazionale at Florence, (fig. 1) which is designated there as "School of Pisa", a characteristic piece of the developed style of the artist. The figure reclines against the wall back of her throne and seems to be a part of it, the foreground of the relief is maintained, the Child is made almost flat so that it is in the same plane with the knees of the mother. There is unity of contour and large lines, the hands here too are flat against the figure and the indentations representing the folds of the robe are not carved so deeply that the feeling of the cubic form is lost. What a contrast to the sharp ridges, disordered forms of Giovanni Pisano! There is no doubt but that we have here an artist who promulgates his ideals of unity which are so different from Pisano's with equal rights and with a strong conviction.

As third example let us look at a relief, which as yet has also not been recognised as the work of this artist. (fig. 2) This work was purchased a short time ago by the Detroit Museum, a Madonna with two saints, one of which serving as patron saint for the monk by whom the relief has been dedicated. The works of Niccolo and Giovanni Pisano are not limited in composition to the frames, which are usually covered up by the figures, but here the frames can be clearly seen and are not broken through. There is the same symmetry of composition as in a triptych. The figures stand out against a uniform background and are united in a definite plane. The manner in which the Madonna and the Child, and the monk and the saint are moulded into one flat figure is characteristic. In spite of this simplicity we find a composition which is not only monumental but also psychic in its effect. The contrast between the Madonna with her serious stern features and the cheerful naive Child is very beautiful and again the contrast between the monk with his folded arms and kind pleading expression and the reverent saint. There is a seriousness worthy of Giotto in composition, such as is seen only in the works of the greatest artists of the first half of the fourteenth century.

The artist shows so decided a style not only in the form of his reliefs but also in the type of his figures, that it seems strange that there is such confusion as to the works attributed to him (especially those in Naples). The long oval faces show full lines about the cheeks, a protruding chin and long upper lip and very small Giottian eyes, ending in a deep cut



FIG. 4. GIOVANNI PISANO: MADONNA
Kaiser Friedrich Museum, Berlin



FIG. 3. TINO DI CAMAINO: STATUETTE OF MADONNA
Museo Civico, Turin

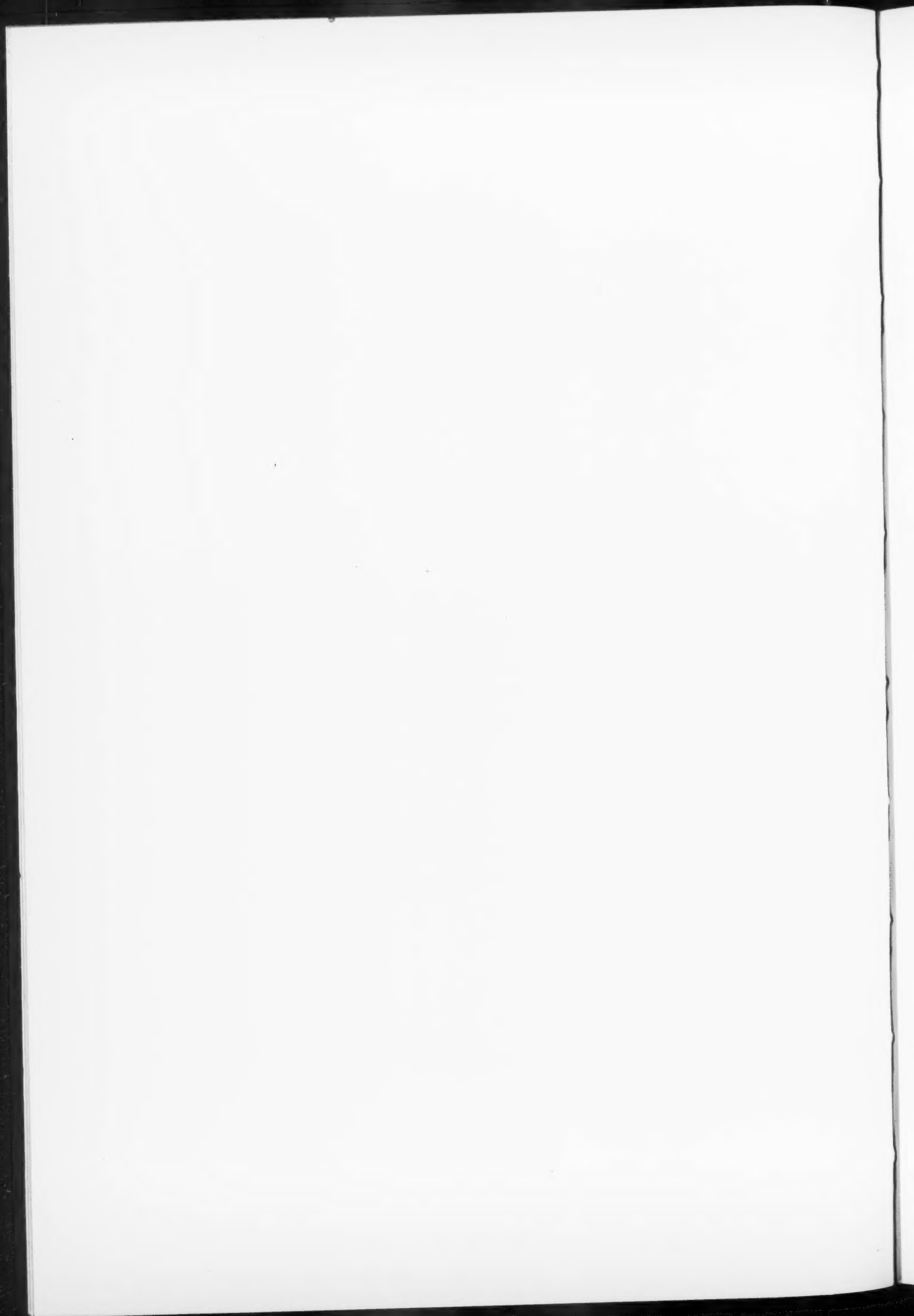
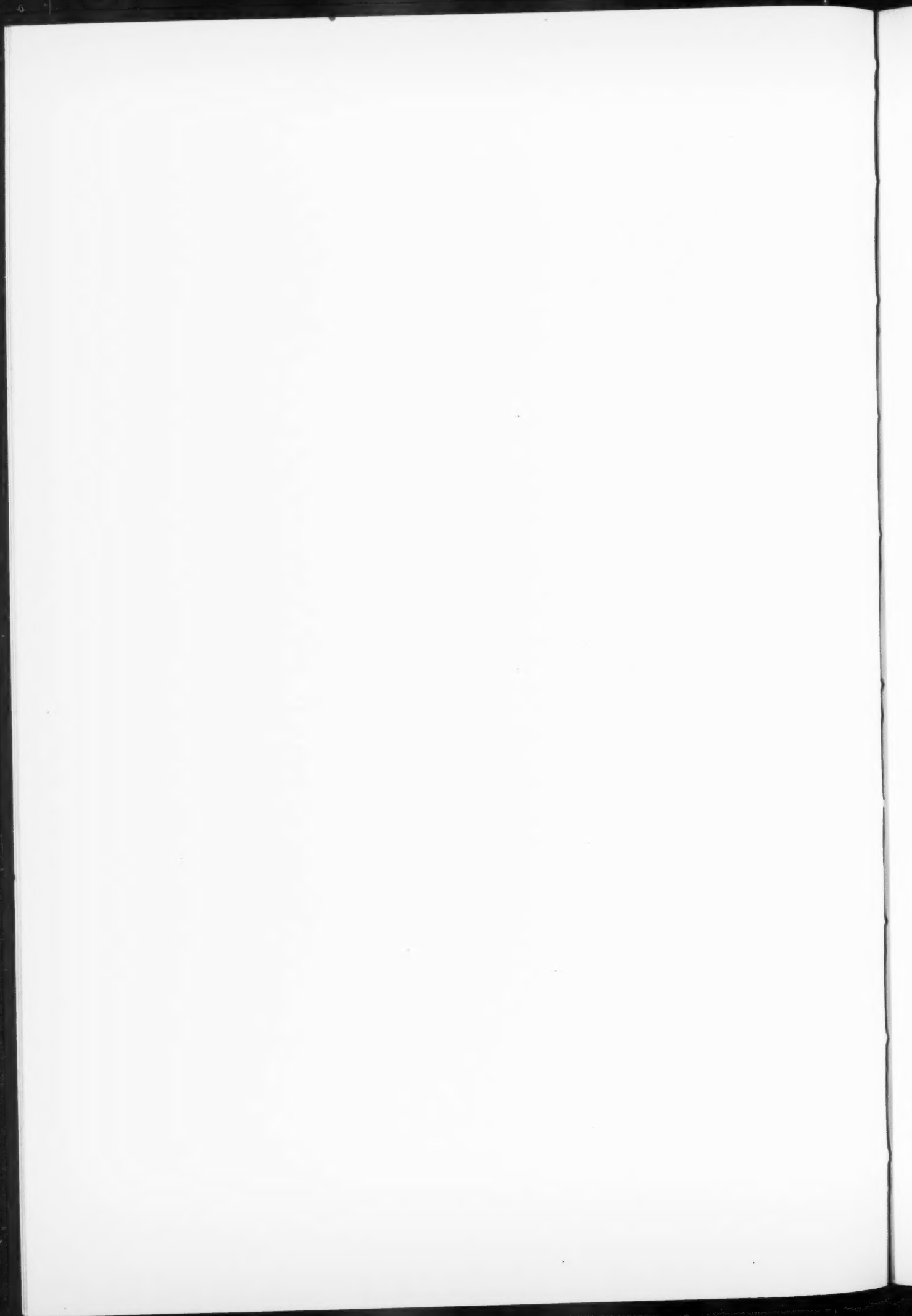




FIG. 6. TINO DI CAMAINO: TWO ANGELS HOLDING A CURTAIN
St. Croce, Florence



FIG. 7. MADONNA OF STUCCO
Florentine, about 1420, after Alberto di Arnoldi
Kaiser Friedrich Museum, Berlin



on the outer side with heavy lids. This gives the eyes a veiled expression as if they were not of this world which suits the lyrical, religious atmosphere of the composition. It is also characteristic that the heads of figures lean somewhat forward and are set on the neck slightly to one side and that the necks are very short, also the manner in which the arms and hands are folded so squarely against the body is typical. This arbitrary placing of the limbs which are in keeping with the form of the stone gives the figures an especial charm.

It is the recognition which his contemporaries have given him which affords us the opportunity of following the development of this fine artist almost from year to year, a very important development in spite of the comparatively short life (the artist does not seem to have lived more than 50 years). This development is shown in the expression of his ideas, which like those of all great artists are the same from the beginning to the end.

Tino was probably born about 1285¹, the son of a stone mason who worked for many years on the cathedral at Siena (1300-1338), who later even had charge of the building of the cathedral. This Camaino di Crescenzo certainly had a great influence on the boy who developed very young. His respect for him is shown in an inscription on the tomb of the Bishop Orso in the cathedral of Florence in which Tino, who was then at the height of his art and known to the world, declares he does not wish to be called master as long as his father lives. In all probability the elder Camaino who was more of an architect than a sculptor awakened in his son a feeling for architectural sculpture, which is the basis of his art. Temporarily he was influenced by Giovanni Pisano who like Michelangelo transformed all architecture into sculptural forms as is shown in the facade of the Siena cathedral and the decorations of the Baptistery at Pisa. The connection of the young artist with the forcible personality of Giovanni Pisano proved, too, fortunate for his future. Giovanni who was then at the head of the building of the cathedral in Pisa seems to have recognised the ability of the young artist working under him. He evidently secured the first important orders for him. This was when Tino was about 25 in 1311. His first order was for a font for the cathedral at Pisa, then later (1312-13) the building and the decorations of the chapel of Raineri also in the

¹The exact date of his birth is not known, but we know that his father died in 1338; as he worked to the very last on the cathedral the date of his birth cannot be earlier than 1260. Then he would have died at the age of 78 and if we fix the date of Tino's birth at 1285 he would have been born when his father was 25 years old.

cathedral and in 1315 the order for the tomb of the German Emperor Henry VII who died in 1313 at Buonconvento. In the same year he took charge of the building of the cathedral, in place of Giovanni Pisano who was called in 1311 to Genoa by Emperor Henry, to build a tomb for Margaretha, the wife of the Emperor and later went to Prato leaving the field at Pisa free for his best pupil.

The first works of Tino show clearly the influence of Giovanni Pisano. These are the Madonna statuette in Turin (fig. 3) which is especially charming because of the traces of painting still left, the large Madonna with two saints over the entrance of St. Michele in Pisa and the paltry remains of the baptismal font which have been rediscovered lately². The Madonna at Turin was long considered the work of Pisano until Sauerlandt³ was able to decipher the name of Tino on the base. On the basis of this discovery Sauerlandt as well as A. Venturi⁴ were led to believe that the Berlin Madonna of Giovanni Pisano (fig. 4) was from Tino. The differences are, however, rather considerable, although there can be no doubt but that the statuette at Turin is, as far as manner goes, dependent on the Madonna at Berlin, which must have been in an important place, as it has been imitated several times. The Turin Madonna shows the same characteristics as Tino's, it has the same narrow eyes, the same full cheek lines, the same protruding neck on the same plane as the forehead. Further the figure is broad and square and the folds of the garments are cut less deeply and the general treatment is less natural, the hem of the robe on the side figure being merely indicated by a series of holes, all this is indicative of Tino's style. The temperament of the two artists is quite different too; here we do not see the wild passionate excitement found in Giovanni's figures with their animated features, instead there is a sensitive, pensive expression in the face of Tino's Madonna, and the Child is naive and playful.

We find a more developed style in Tino's Madonna over the portal of S. Michele in Pisa, which is attributed by the "Cicerone" to Fra Guglielmo as he worked at S. Michele from 1304-13 and decorated the Romanesque facade in Gothic style. A. Venturi recognized the connection with Tino but stated that it was the work of one of his successors. The tabernacle over the portal, however, was most likely done at the same time as the decorations on the facade, that is, at a time when the

²See Peleo Bacci in *Rassegna d'Arte*, 1920.

³M. Sauerlandt in *Bildwerke Giovanni Pisano's*, 1904.

⁴A. Venturi, *Storia dell'Arte Italiana* IV, 1906.



FIG. 5. TINO DI CAMAINO: TOMB OF GASTONE DELLA TORRE
St. Croce, Florence

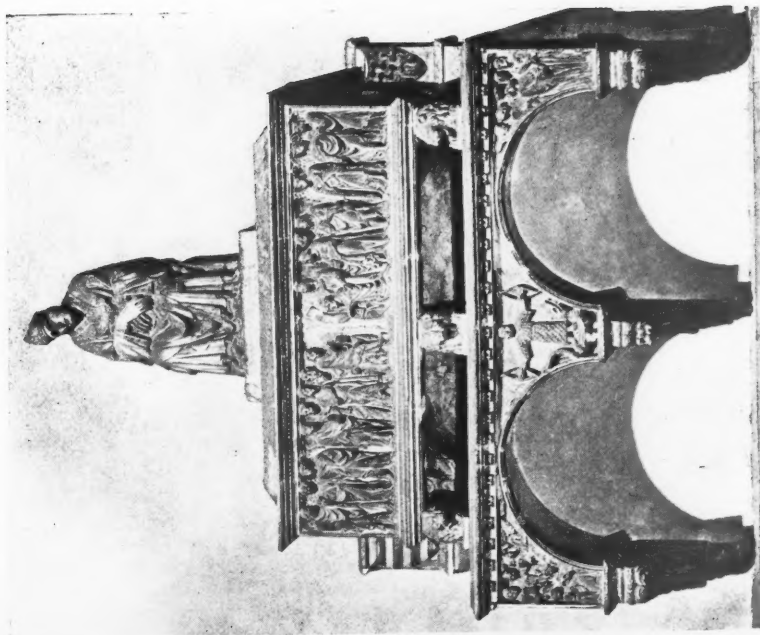
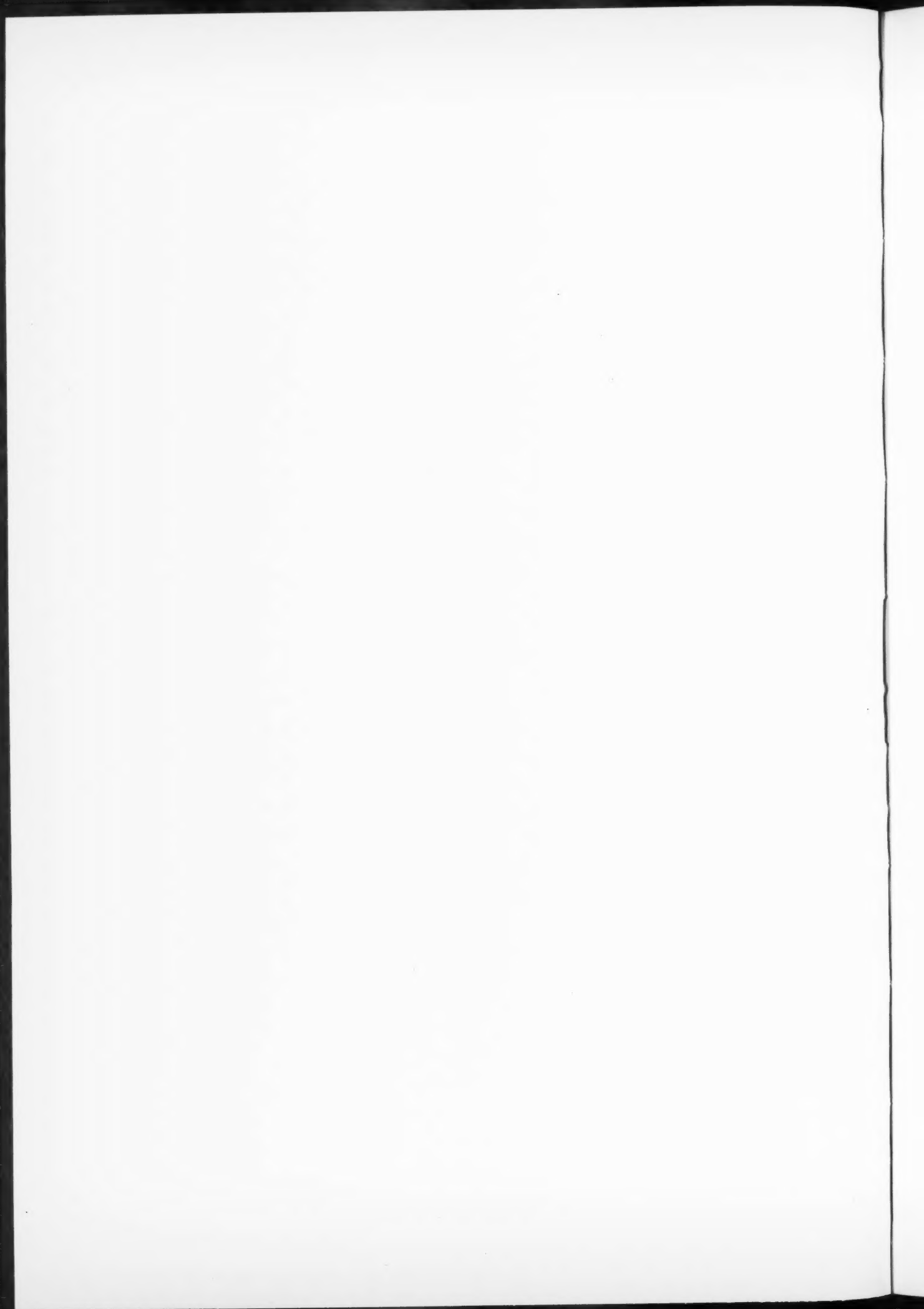


FIG. 10. TINO DI CAMAINO: TOMB OF BISHOP ANTONIO D'ORSO
Cathedral, Florence



young Tino could have no school as yet. The treatment of the Child is characteristic of Tino, the movements are angular and unexpected and the figure is flat, which is a decided contrast to Giovanni Pisano. The robes and the feet are treated more as a design. The Child as well as the monk to the left are similar to later reliefs of the artist, flat and moulded together with the main figure.

The baptismal font and the Raineri relief now in the Camposanto show still Giovanni's influence in the manner in which the figures are carved out and in which the drill has been used. Also the front relief on Henry VII's sarcophagus which was made two or three years later might pass for a workshop relief of Giovanni's. The statues on the monument on the other hand are quite individual in style. This tomb has been taken apart and some of the figures are apparently lost. The sarcophagus with the reclining figure are now in the cathedral, the crown which was of metal has disappeared. The group representing the emperor and his councillors which was apparently placed above the sarcophagus is now in the Camposanto. Two figures mourning which formerly belonged to the tomb have been placed near the Quattrocento tomb of Pietro Ricci, and two other figures apparently Maria and the angel of Annunciation are shown in an old photograph by Alinari placed to the right and left of the Sarcophagus. These two figures are now neither in the cathedral nor in the Camposanto. The whole had no doubt at one time a sort of architectural frame built around it, but there is now nothing to show the angels drawing curtains as has been stated, and certainly did not the figure of Christ and the allegorical statue of Pisa in the Camposanto belong to the tomb? Perhaps the two mourners stood back of the reclining figure of the Emperor as on the tomb of the Bishop Alliotti in S. Maria Novella in Florence. The annunciation group was most likely placed on the corner of the arch.

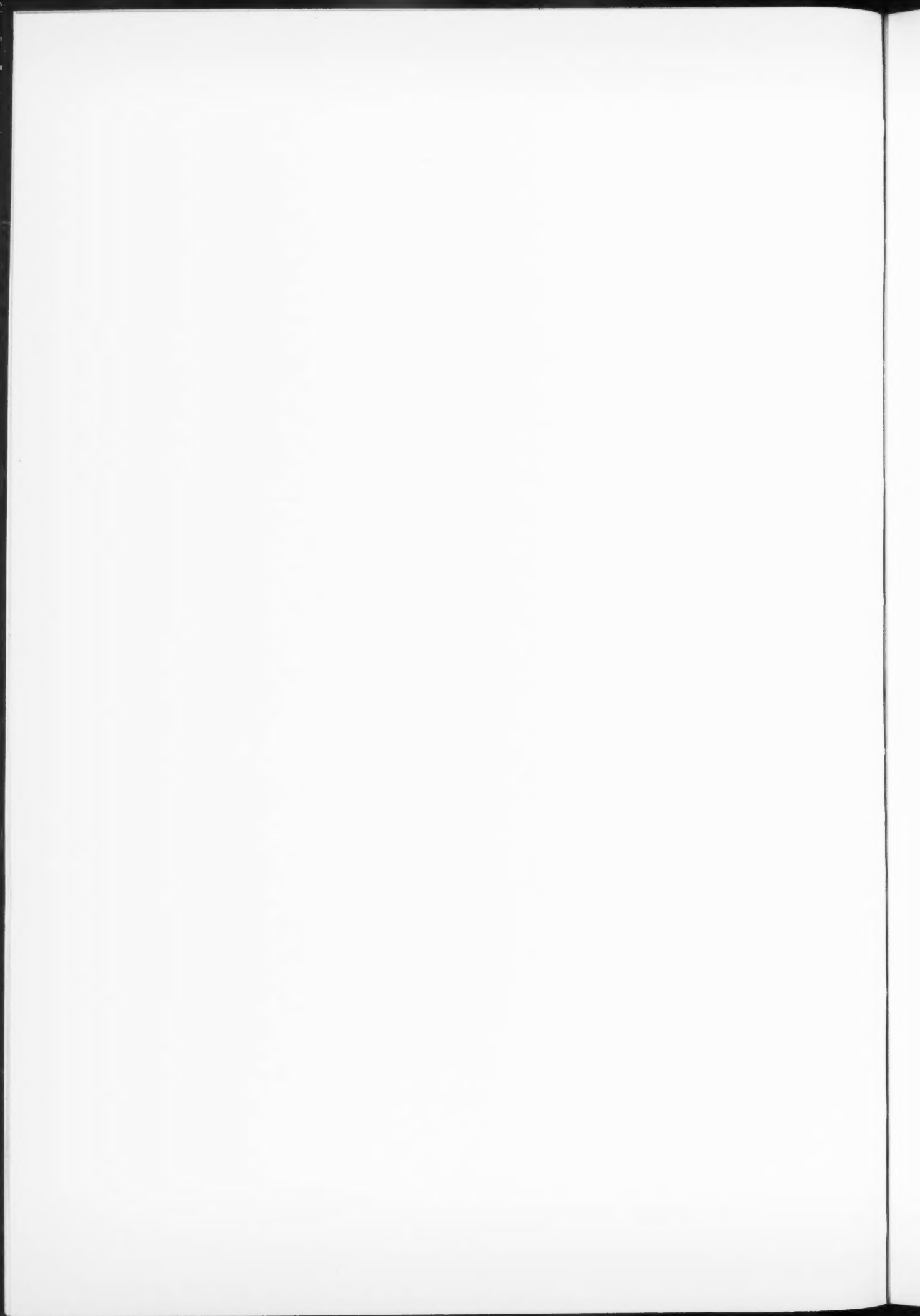
In spite of the fact that the Emperor and his councillors were so typical of the style of the artist, there is no doubt a certain resemblance. Tino probably had an opportunity to watch the Emperor and his retinue when they were at Pisa at various times during 1312-1313 (more than one month in 1312, five months in 1313). The exact date when the tomb was made has been fixed by the documents regarding the payments made to Tino. He worked on it without interruption from the 15th of February until the 26th of July, 1315. In October Lupo di Francesco who succeeded Tino as building director at the cathedral gave the order for marble from Carrara for the completion of the tomb.

Supino and others have drawn the conclusion from this that Lupo di Francesco must have worked on the figures also to a great extent, especially the Emperor and his councillors. The style, however, is not that of Lupo's. It is just the Emperor and the figures surrounding him which are so characteristic of Tino. Lupo di Francesco had later charge of the plastic decorations on the church della Spina, and it is most likely that he made the series of prophets on the broad side of this church as Supino suggested and as can be proved by further evidence. He followed Giovanni Pisano, exaggerating his style to a certain mannerism and consequently his manner is not at all that of Tino. If he did any work on the tomb of Henry VII it could only have been the completion of the relief of the eleven apostles on the front of the sarcophagus which in the deep cuts show more the style of Giovanni than of Tino. In spite of this the type of figures and the movements of the hands show clear relations to the pillar figures of Tino on the Della Torre tomb in Florence and the Petroni tomb in Siena, therefore the plan in any case was made by Tino. Lupo di Francesco's work was no doubt confined to the architectural part and the details of the designs as for instance the ornaments on the robe of the reclining Emperor, which are certainly not the work of Tino. Such details Tino left to others also in the tombs he made at Naples. On the other hand if we consider how much this artist accomplished in his short life it is quite probable that he was able to finish the statues in six months. But documentary evidence regarding him does not in any way contradict the assumption that he worked in Pisa a longer time than usually thought, it is even possible that he returned from Florence or Siena to work. If, however, we assume that the fact that Tino gave up his work on the cathedral and turned over the tomb to Lupo di Francesco means that he had had differences with the persons in charge, then it was in all probability due to the manner in which he treated the statues on the monument, which for the first time show his original style. At any rate after Tino left, the sculptors at work on the cathedral, and elsewhere in Pisa, seem to have returned to the ideas and style of Giovanni Pisano.

From Pisa, Tino went to Florence, which at that time was violently opposed to the imperialist Pisa and which took the Guelph side which was supported by the Anjou's at Naples. There he executed the tomb of one of the Guelphs, the Patriarch of Aquileja, Gastone Della Torre who died on the 8th of August 1317 (fig. 5). This important work in the cloistercourt of S. Croce which is most certainly Tino's has been



FIG. 8. TINO DI CAMAINO: TWO ANGELS HOLDING A CURTAIN
Victoria and Albert Museum, London



attributed by some critics to Agostino and Agnolo da Siena, others (F. Burger, A. Venturi, G. De Nicola) regard it as a copy by a Florentine successor of Tino after the Petroni tomb in Siena, because the scenes of the reliefs on both tombs are clearly related to another. But as Venturi stated Cardinal Petroni died in 1319, not in 1313 as former critics believed. Therefore it is most likely that the tomb of the Patriarch of Aguleja who died two years before, is earlier than the one in Siena. The style agrees with this consideration. The reclining figure of the Patriarch points clearly to the statues of the councillors from the tomb of Henry VII while the pillar figures bear a decided relationship to the minor statues of this monument. No imitators would have been able to work so absolutely in the same technic and the same plastic style as Tino and to produce a work of so much originality. The compositions of the reliefs which are executed in Tino's characteristic flat style are most imaginative and subjective: the Resurrected in the middle relief is an imposing figure and the grotesque troop of sleeping watchmen is extraordinarily composed, the devotion of the crouching Magdalene in the "Noli me tangere" and the intensive feeling of the "Incredulous Thomas" is marvellously expressed.

A relief is also built in the wall outside on S. Croce to the left of the facade which A. Venturi attributes to a follower of Tino (fig. 6). This attribution seems to me only partly correct. The relief consists of two parts which are of different periods and have been obviously placed together only in recent times. The centre panel representing the Madonna and Child is a rather weak work in the style of Alberto di Arnoldi, executed in the latter part of the Trecento. Neither the gothic ornaments below the Virgin nor the genre like composition of the Madonna who tickles the child with the right hand under the chin are in Tino's style. This playing motive, typical characteristic for the spirit of the latter part of the fourteenth century, is to be found first with Arnolfo di Arnolfo (about 1370, fig. 7) and has often been imitated in Florentine sculpture up to Ghiberti and Luca della Robbia. Tino's Madonna, who always wears a crown, has a dignified queenly expression and monumental features, characteristics which are lacking in this later work.

On the other hand the two angels on the side are remarkably fine works of Tino's own hands which most likely formed a part of the tomb of Gastone Della Torre. This tomb, when it was removed from its original place in the choir of the church, seems to have lost the

four angels which held the curtain back above the deceased, and possibly other parts which made the tomb in arrangement similar to the Petroni tomb in Siena. There can be found in the Victoria and Albert museum, London, two other angels (designated as "Tuscan School, fourteenth century"), which are unquestionably from Tino's hand. It is not impossible that these are the "missing" angels which belonged formerly to the Della Torre Tomb, (fig. 8).

Tino stayed hardly longer than one or two years in Florence and went to Siena where we find him mentioned for the first time in 1318. When he returned to his home town Siena where he remained four or five years (until 1321-22) art was flourishing there. The building of the cathedral had progressed rapidly and there were already plans being made to replace the present building by a much larger one. The great Duccio had not long ago completed his cathedral picture (1311) and Simone Martini, with whom Tino was later to compete at Naples, had just finished the beautiful "Majesta" (1315) in the Palazzo Pubblico, a building, which was completed in 1305. It has been said that at that time plastic art had not produced such works as were produced in painting and in architecture at Siena. Tino's works of this period and also those of the other Siennese masters, which I will consider later, refute this statement.

From this period we have the St. Michael now in the hands of a Florentine art dealer, a work of clear relief planes and almost cubic form, full of expression, further the relief now in the Detroit Museum as I mentioned above. This latter work was bought at a private collection in Siena. Besides these there is the statue of a monk (fig. 9) in the Berlin Museum (designated as by a successor of Giovanni Pisano) which is very similar to the figures on Henry's tomb. The finest single statue of this period is the Madonna in the collection of Mr. George Blumenthal, New York, attributed to Giovanni Pisano,⁵ but certainly a work by the hand of Tino di Camaino as I have stated before.⁶ This statue was made about 1320, and was originally in the Palazzo Chigi-Saraceni in Siena. The full cheek line of the Madonna, the dreamy expression, the delicate real Siennese atmosphere, the naive playing Child, and above all the plastic treatment are just as typical for Tino as they are not characteristic for Giovanni Pisano, whose ideas were quite the contrary. The figure shows a much more definite cubic form, the folds

⁵Reproduced in the article of Miss Rubinstein in *Art in America*, April, 1921.

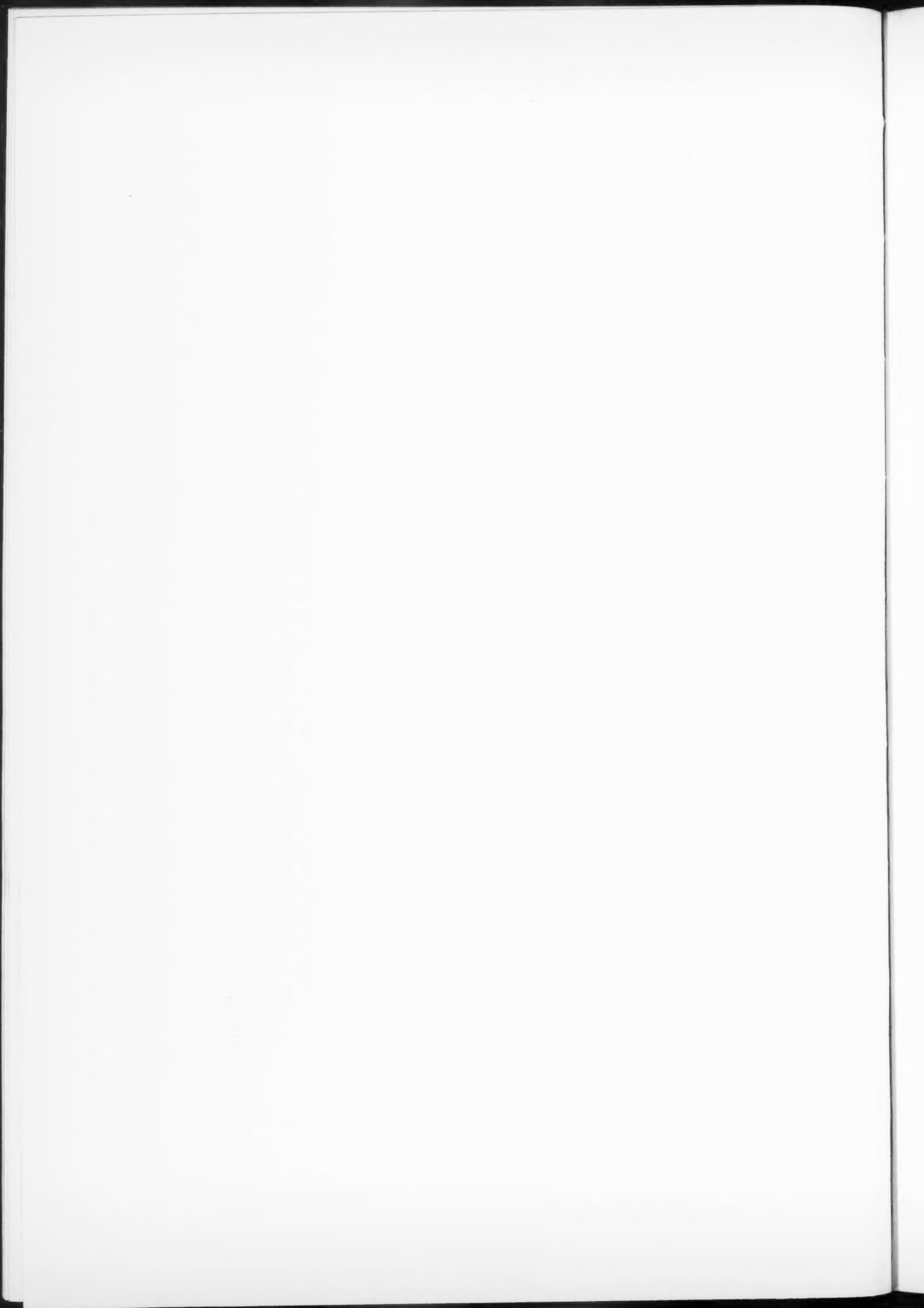
⁶*Zeitschrift für bildende Kunst*, 1918.



FIG. 9. TINO DI CAMAINO: A SAVANT
(An early work of the artist, of about 1315-18)
Kaiser Friedrich Museum, Berlin



FIG. 13. TINO DI CAMAINO: MADONNA
(A late work of the artist, of about 1335)
Private Collection, Rome



of the robe are not cut so deeply (very typical for instance is the treatment of the Madonna's veil which Giovanni always carved very deeply, and here it lies flat) and moreover the artist here treats the surface quite differently, less in detail, whereas Giovanni Pisano with his naturalist tendencies carves everything down very smoothly and works out very carefully such details as the fringe of the Madonna's robe. Tino very seldom considered such minor details in his efforts to simplify the outlines of his figures, which therefore are perhaps somewhat rough and unfinished in appearance to one who is not acquainted with his aims.

The chief work in Siena was the tomb of Cardinal Riccardo Petroni in the cathedral to which two caryatides, now in the Museum at Siena belong, as G. De Nicola has stated (*Rassegna d' arte* 1918).⁷ The execution of this elaborate work which has been placed in later times most unfavorably at a considerable height, had taken up probably most of the year 1320 and 1321. It is with the exception of the Orso monument in Florence the only tomb made by Tino in Tuscany which is still almost complete, a composition of great importance for the development of the Trecento tomb in Tuscany and Naples. In addition to the splendid figures which hold the curtain, the five reliefs of the sarcophagus are especially significant. Like the similar ones on the Della Torre tomb they show how much farther Tino had gone in the simplification and clearness of arrangement and the flat united treatment of the relief than the two Pisani and yet how rich and fine his spiritual life had developed. The "Noli me tangere" as well as the relief of the "Incredulous Thomas" show again scenes of true Sienese delicacy of feeling and in the "Resurrection" Tino seems to be a precursor of Piero della Francesca in his fresco at Borgo San Sepolcro.

Soon after this work was finished Tino went again to Florence, where he had received an order for the tomb of the deceased Bishop Antonio d' Orso (1321), the leader of the Guelphs, when they defended Florence against the army of Henry VII.

The Orso tomb (fig. 10) is the best monument of the Trecento period in Florence and the striking figure of the bishop is the most important statue in the nave of the Florentine cathedral with the exception of the "throned Boniface VIII" near the same wall, which is a characteristic work of Arnolfo di Cambio. Tino's statue is not inferior to the latter in prominence and plastic unity and the fine true Sienese tone

⁷The tomb has been attributed partly or wholly to Gano by some critics without any foundation (C. Chledowski, Louise M. Richter.)

forms a pleasing contrast to the severe stiffness of the great Florentine master. The reliefs too are remarkable. They have often been mentioned perhaps more because of the allegorical subject than because of the artistic value. They show freedom in composition and a ripe beauty in the various figures, especially the angels. It is strange that Tino should return more and more to the delicate Sienese characteristics the farther he gets from Giovanni Pisano.

Regarding the tomb of Tedice Alliotti, Bishop of Fiesole, in St. Maria Novella which is considered by Supino, Venturi and others as Tino's work, it is very difficult to reach any definite conclusion as it is placed so high. There can be no doubt, on the other hand, that the Baroncelli tomb in the same church which Marcel Reymond attributes to Tino has nothing to do with him. It is a characteristic work of Giovanni Balducci as I shall try to prove in a later article.

In Florence the attention of Duke Charles of Calabrian was drawn to Tino. At that time he represented his father, King Robert of Naples, then an ally of Florence. At the beginning of 1324 he had Tino come to the resident city of the Anjou. In Pisa the artist had been in the employ of the Ghibellines but now he went into the service of the opposing party, where he worked until his death; this shows how little art was taken up with political differences at that time. His countryman, Lando di Pietro, who later drew the plans for the new cathedral at Siena, which unfortunately was only begun, worked too for the Ghibellines and made the crown of Henry VII and later went over to the service of King Robert of Naples. Now among an eminent circle of artists and poets whom the Anjous had brought to Naples Tino was to carry on his great work. We find as poets Petrarca and Boccaccio, as painters Pietro Cavallini and Simone Martini, who had worked in Naples some years before, and merely left some followers, also the architect, Lando di Pietro. Tino di Camanio has a no less important position as sculptor in this famous circle.

I shall not consider the works he produced in Naples here, although they perhaps represent the height of his art and indeed of plastic art of the first half of the fourteenth century. They have been discussed many times. Their great artistic value, however, has not yet been fully appreciated. Not only that but the criticism has been curiously uncertain as to style. For instance A. Venturi does not consider the tomb of Catharine of Austria in S. Lorenzo Tino's work although E. Bertaux



FIG. 12. TINO DI CAMAINO: MADONNA AND CHILD (ABOUT 1330)
Kaiser Friedrich Museum, Berlin



FIG. 11. TINO DI CAMAINO: MADONNA AND CHILD (ABOUT 1320)
Private Collection, Rome



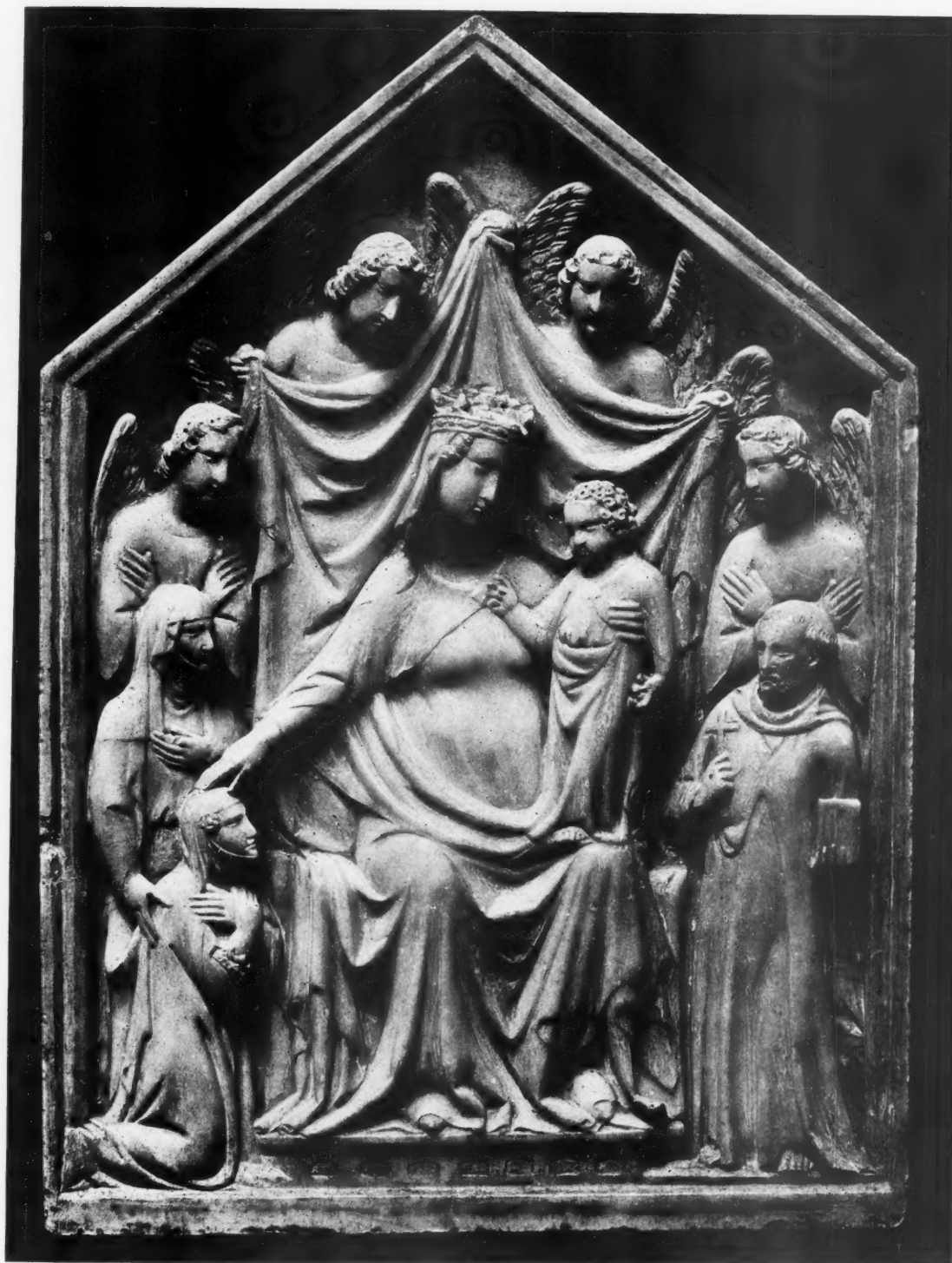
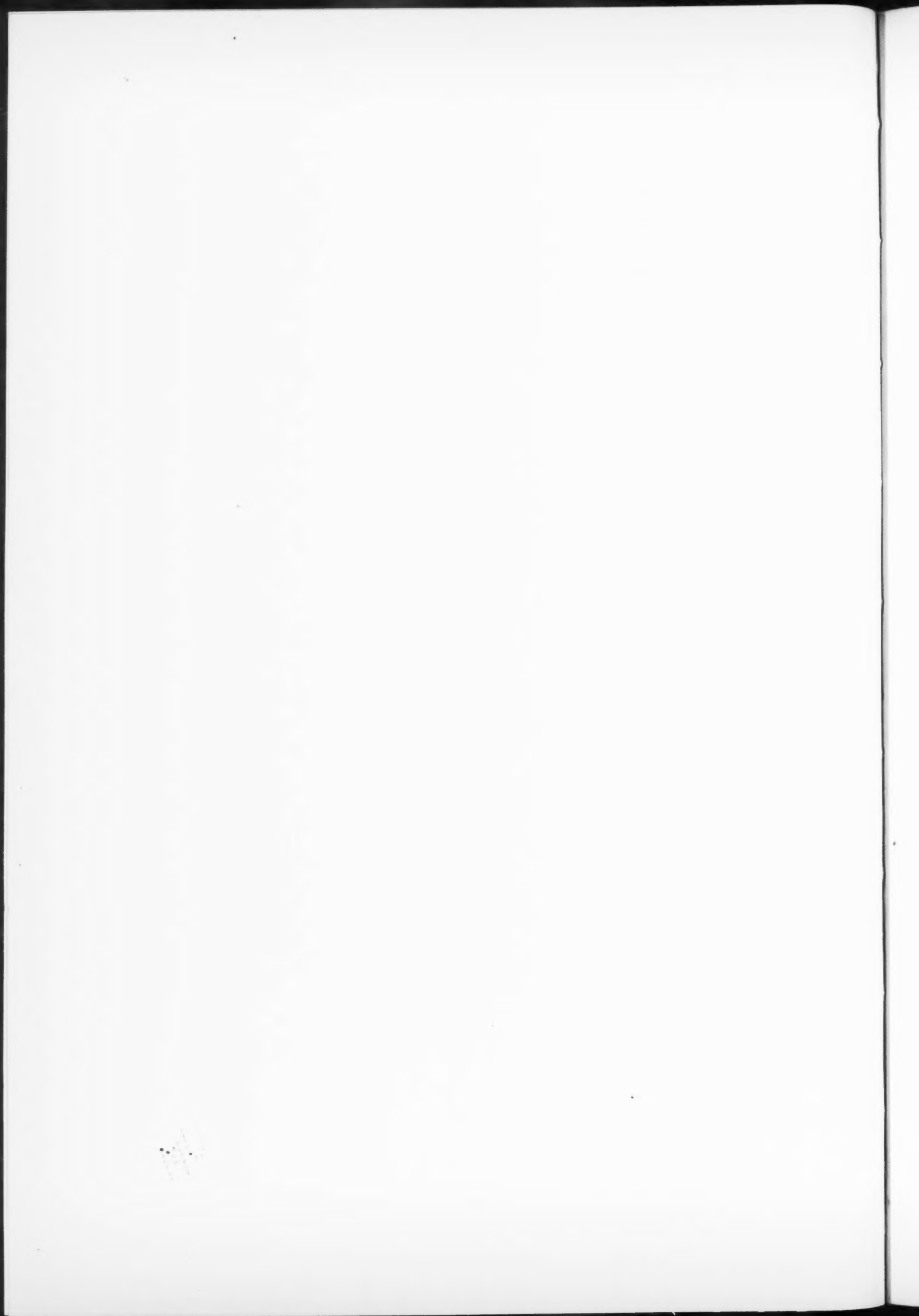


FIG. 14. TINO DI CAMAINO: MADONNA ENTHRONED
Collection of Mr. Henry Goldman, New York



ascribes it correctly to him. Furthermore he states that the long rows of reliefs depicting the life of St. Catharine in S. Chiara is one of Tino's chief works. These latter are not at all in his manner but rather in that of the Florentines Pace and Giovanni Bertini to whom they are attributed by the "Cicerone" and others.

There are only two tombs in Naples made by Tino which have come to us quite undisturbed and show the characteristics of the artist very well, they are the tomb of Queen Maria of Hungary in the S. Maria Donna Regina, built 1325 and the tomb of Charles of Calabrian, which was completed 1333. The Neapolitan artist, Gallardo Primario has been mentioned in the documents as Tino's assistant, but he certainly did not do much of the work on the sculptures of these two tombs. He may have done some of the architectural details and the mosaic decorations. There are two other works which are most certainly Tino's, the tomb of Catharine of Austria, the first sculpture which the artist produced in Naples (1324) and his last work completed 1339, the tomb of Maria of Valois in S. Chiara. The former is in very bad condition, black with smoke. The latter Tino did not finish before his death. Some one else seems to have finished the important relief on the front of the sarcophagus and in a rather unfortunate manner. The tomb of Catharine of Austria is in style closely related to the Della Torre and Petroni tombs and is the only one which can be seen from all sides. It is placed in the nave between two columns. There are therefore reliefs on the two sides of the sarcophagus, the figure of the deceased is surrounded by four saints, two men and two women, the arch enclosing the tomb shows reliefs on both sides. Two large figures bearing the columns and the relief with the stigmatisation of St. Francis show a preference for conventional leaf and tree forms such as we saw in the "Noli me tangere" relief on the tomb of Della Torre and the saint at the head of the deceased shows the type of bearded men wearing a fringed robe which Tino uses here for the last time, though we find it often in his Sienese and Florentine works. Between this tomb and that of Maria of Valois we find the full development of Tino's Neapolitan style, which tends toward a romantic manner and a delicate treatment of the surface of the marble. In spite of the almost pictorial delicacy of the whole the artist has kept to his definite cubic and flat style, as is shown in the beautiful relief of the mourners behind the reclining statue of Maria of Valois or the incomparable representa-

tion of the throned Charles of Calabrian who is surrounded by courtiers. In such works and also in the sitting relief figures on the tomb of Maria of Austria and the marvellous angel pillars on this tomb he shows a spiritual greatness and a romantic transfiguration, which is seen nowhere else in plastic art of the Trecento, and in painting perhaps only in the works of Simone Martini. It seems that also the tombs of Filippo di Taranto and Giovanni di Durazzo in S. Domenico were originally most important works by Tino of this period. However, a positive opinion can be formed only in regard to the statues of the Madonna and of Giovanni di Durazzo with his patron from these tombs, now in the museum S. Martino, the front sides of the sarcophagus in the nave of S. Domenico having been placed too high up in the wall. The columns and the caryatides which are built into the large marble chandelier to the left of the altar in S. Domenico are usually said to belong to these tombs, but are certainly not the work of Tino. The various figures in the front relief of the sarcophagus as far as it is possible to see⁹ are apparently Tino's work, a splendid combination of romantic French chivalry and the austere, rigid Italian attitude toward life. The statues in the S. Martino Museum to which Venturi calls the attention while Bertaux does not care much for them may be said to be almost the most important works which Tino produced at the end of his career. In spite of the fact that they are in such bad condition the heads show his transcendentalism and the lines show his feeling for beauty and the soft modelling gives a wonderful atmospheric effect, which corresponds to the ethereal expression of the heads.

In conclusion I wish to draw the attention to certain smaller works, which the artist completed mostly in Naples and which as yet have not been published. These are two Madonna reliefs, one of which is owned by an Italian art dealer, (fig. 11) the other (fig. 12) is in the Kaiser Friedrich Museum (as "Neapolitan School"). The latter can be easily distinguished from the works of Tino's imitators in Naples by the superior manner. The former which is of an earlier date, is similar in style to the Madonna statuette belonging to Count Contini in Rome and the latter can be compared to a Madonna figure belonging to another art dealer in Rome (fig. 13). The most important single relief of Tino's went into American hands a short time ago. It was purchased by Mr. Henry Goldman of New York (fig. 14). It depicts the Madonna enthroned, surrounded by four angels, to the right St. Francis, to the

⁹Insufficient reproductions in W. Rolfs: Neapel II, 1905 Pg. 100 and 101.

left St. Clara with the donor. The donor who appears in the robe of the Clarissan nuns and carries a crown on her arm is in all probability the wife of King Robert the Wise, Sanzia, who founded the monastery of Santa Chiara and showed great partiality for the Franciscan order, so that her one wish was to become a nun. After the death of her husband in 1344 she entered the S. Croce convent. This relief which also has a certain historical interest shows the last phase of the artist, where he combines that native Siennese grace with religious atmosphere and produces that wonderful soft treatment of the marble.

When we review the life work of the artist there can be no doubt that he is the leading artist of the first half of the fourteenth century, in spite of the fact that there are such great artists as Andrea Pisano, Giovanni Balducci, Cellino di Nese and Nicola di Nuto, the main master of the facade sculptures on the cathedral of Orvieto. This is true especially if we consider the great influence which Tino di Camaino had everywhere he worked.

I add here a list of the works of the artist which I am sure are from his own hand.

1. Madonna Statuette in Turin, Museo Civico.
2. Madonna Statue on S. Michele, Pisa.
3. Fragments of the baptismal font, Pisa, Museo Civico.
4. Votive tablet from Raineri chapel of the cathedral, Pisa, Camposanto.
5. Tomb Henry VII, Pisa, Cathedral and Camposanto.
6. Tomb Gastone della Torre, Florence, St. Croce.
7. Two Angels, Florence, St. Croce, facade.
8. Two Angels, London, Victoria and Albert Museum.
9. Tomb Riccardo Petroni, Siena, Cathedral.
10. Madonna Statue, Collection G. Blumenthal, New York.
11. Saint, Florence, Art dealer.
12. Relief with Madonna and Two saints, Detroit, Art Institute.
13. Monk, Statue, Berlin, Kaiser Friedrich Museum.
14. Tomb Antonio d'Orso, Florence, Cathedral.
15. Madonna, Florence, Museo Nazionale.
16. Tomb of Catharine of Austria, Naples, S. Lorenzo.
17. Tomb of Maria of Hungary, Naples, St. Maria Donna Regina.
18. Tomb Charles of Calabrian, Naples, St. Chiara.
19. Tomb Maria Valois, Naples, St. Chiara.

20. Parts of the tomb of Filippo di Taranto and Giovanni di Durazzo, Naples, S. Domenico and Museo S. Martino.
21. Madonna relief, Rome Art dealer.
22. Madonna relief, Berlin, Kaiser Friedrich Museum.
23. Madonna Statuette, Rome, Conte Contini.
24. Madonna Statuette, Rome Art dealer.
25. Votive relief of the Queen Sanzia, New York, Collection Henry Goldman.

H. R. Valentiner

INGRES

Translation by Catherine Beach Ely

THÉODORE DE BANVILLE in tracing the portrait of Jean-Auguste Dominique Ingres¹ compares him to a Titan whom Michel Angelo would have carved out of a single block of marble without measuring beforehand, cutting it from the top down: a superb head of concentrated, noble and imposing force a powerfully built trunk and legs disproportioned to the rest, short and stout. This picture of the poet is correct: Ingres in external appearance, with his strong face regular and solid, somber and passionate, with his robust shoulders and his short extremities, has at the same time something of the giant and the dwarf.

The same is true of the master intellectually and artistically. The judgment of Ingres, in spite of the elevation of his views, is not without occasional meanness, the fantasy of Ingres, although it has real sublimity, shows pettiness at times. Nevertheless the old master, noble enemy of Delacroix and of his romantic school, chief disciple of neo-classicism, appears to us today as one of the most remarkable and original creators of his epoch, as a temperament, as a will which deeply impressed itself upon the esthetic judgment of France and which still in our day guides the researches of modern artists who, for better or worse, appropriate, (the Independents and even the Cubists), the opinionated style of Ingres and the abstract quality of his form.

¹Born at Montauban (where the museum named for him is now situated), the 29th of August, 1780, died the 14th of January, 1867.

The activity of Ingres may be divided into several distinct phases. The first which extends from 1801 to 1806 is a period of immaturity, if I dare express myself thus. Here we still feel the influence of David,² of whom Ingres was the glorious and forgetful disciple; and his works of that period seem to have as a source of inspiration medals, cameos, and bas-reliefs, just as David's works did. This was the date of his "Philemon and Baucis", "Wounded Venus", and the allegory "Napoleon upon the bridge of Kehl". In spite of a certain lack of equilibrium natural enough to creations in the beginning stage, Ingres' personal genius was already perceptible in his pictures. The figures in them stand out with clear firm contours, the composition is logical, pure, architectural.

The second period extends from 1806 to 1820. These fourteen years Ingres spent in Italy, principally at Rome, where he became fully acquainted with Raphael. Under the dominating influence of the "divine Sanzio", (for this is what he called him), he painted a series of works in which he tried to unite antique austerity with Raphael's charm. It is true that some of his creations of that period, such as for instance "Romulus", and "Thetis beseeching Jupiter", have retained something of his former manner, and that the human face in them is intentionally inexpressive and the form abstract. But soon after, in "Virgil reading the Eneid", in "Oedipus", although the objectivity of the form is always the first concern of the artist, the emotions of the soul are engraved upon the features, and thought illumines them. And even where beauty ought to be sufficient in itself, in the "Odalisques" and in the "Bathers" more particularly, (which also belong to the Roman epoch), Ingres, in the absence of another kind of spirituality, adds his own emotion, his own amorous passion, to the attractions of these female forms which are like jewels and like flowers.

In 1820 Ingres, still obscure, left for Florence and remained there until 1824. It was at that time, after having exhibited in his own country "The Vow of Louis XIII" and "The Entrance of Charles 1st at Paris", that he became celebrated and it was then that they proclaimed him the standard bearer of the neo-classic school. His admirers took possession of him in order to fight Delacroix and the entire Romantic School. And all through this struggle of the classicists with the Romanticists, of line with color, of rhythm with brilliancy, of the

²Louis David (1748-1825), born in Paris, died in Brussels, director of Arts during the Revolution, painter under Napoleon during the Empire.

general with the individual, Ingres with a vision new and so personal, Ingres, as revolutionary in art as anyone, cuts the figure of a traditionalist steeped in antiquity, anchored in a dead formula How paradoxical must have seemed to his contemporaries this saying of Baudelaire; "Ingres has added to the antique ideal the questionings and scruples of modern art".

The friends as well as the adversaries of the master, the former making it a ground for criticism, and the latter acknowledging it with approbation, were singularly deceived, when they considered him as an artist foreign to his time and environment. For if nowhere else than in his portraits, Ingres evokes as well as anyone possibly could, the historical moment, its types, its style, its aspects; (furthermore he paints the taste of that period and one of the phases of its general state of mind).

Moreover, Ingres seems to misunderstand himself in respect to the character which he has, the temperament which actuates him, the work he accomplishes. During his stay in Florence he tried according to his own confession to close his eyes, his brain and his heart to the marvels of the Florentine school. He tried not to admire in it the solemnity of Giotto and of Cimabue, the evangelical gentleman of Fra Angelico, the gigantic effort of Buonarroti. But come what would, Ingres had a soul too large and too warm, even if his mind was just a little narrow and frigid, not to become impregnated with sublime beauties seen whether willing or not, and admired in spite of himself. Consequently upon his return to Paris, (in 1824), when he painted his ceiling (The Apotheosis of Homer) and his Saint Symphorien, something of Michel Angelo and Sebastien del Piombo colored his imagination and presided over the inception of his works.

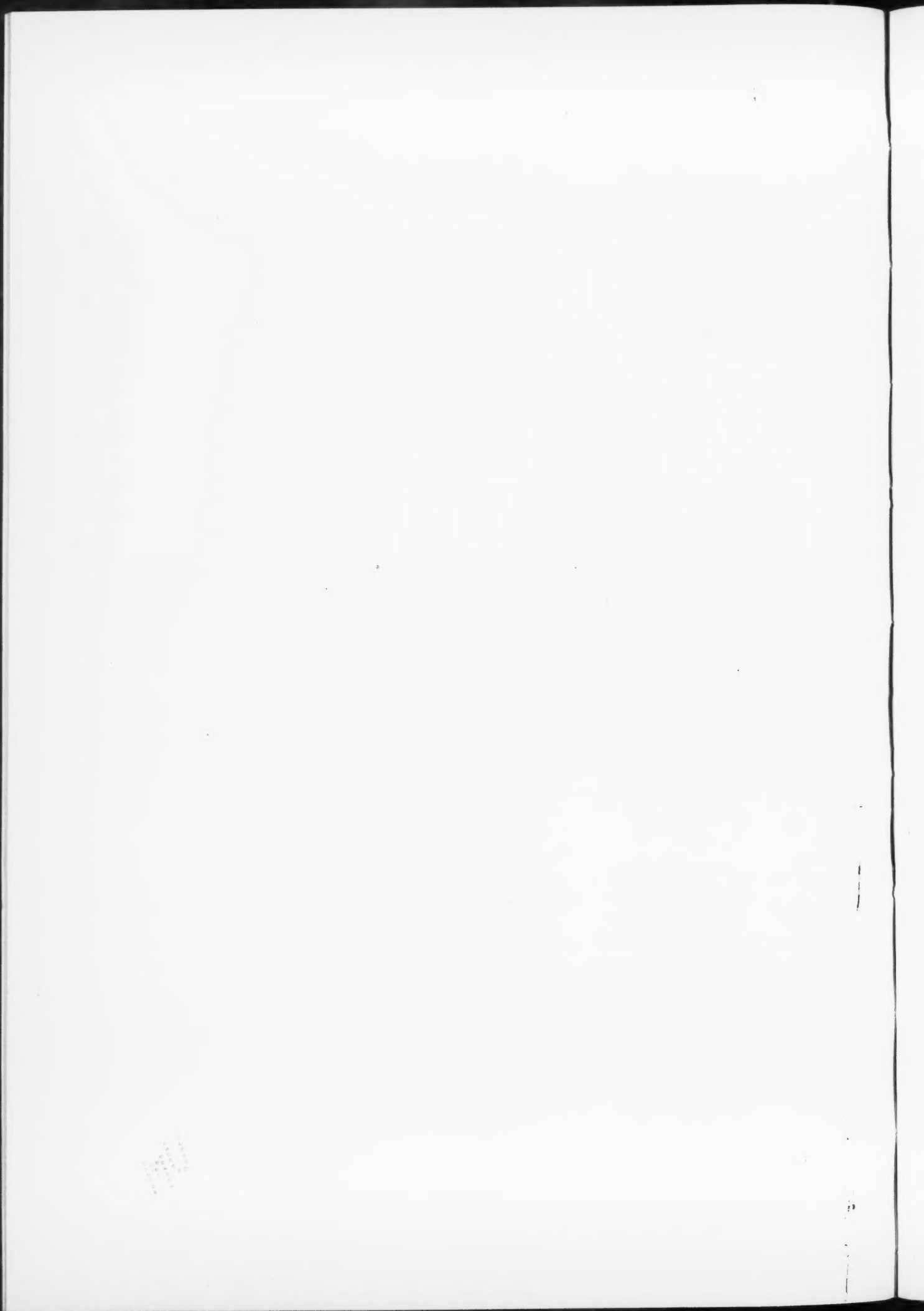
Precisely in studying this "Apotheosis" we readily perceive the distance which, (leaving genius aside), exists between the dry art of Ingres and the art of Raphael made of calligraphic rotundities and charming harmonies: certainly nothing in it recalls the "School of Athens", neither the style, nor the harmony, nor the composition. The groups and the masses of the ceiling of Ingres are arranged in an order which is square, rectilinear, parallel, mathematical and austere; their colors are harsh and dull; they show no preoccupation with grace. Just as far from the Raphaellesque ideal is the picture of "Saint Symphorien", in which the composition is vibrating and tense; the color somber; and the sentiment very dramatic.

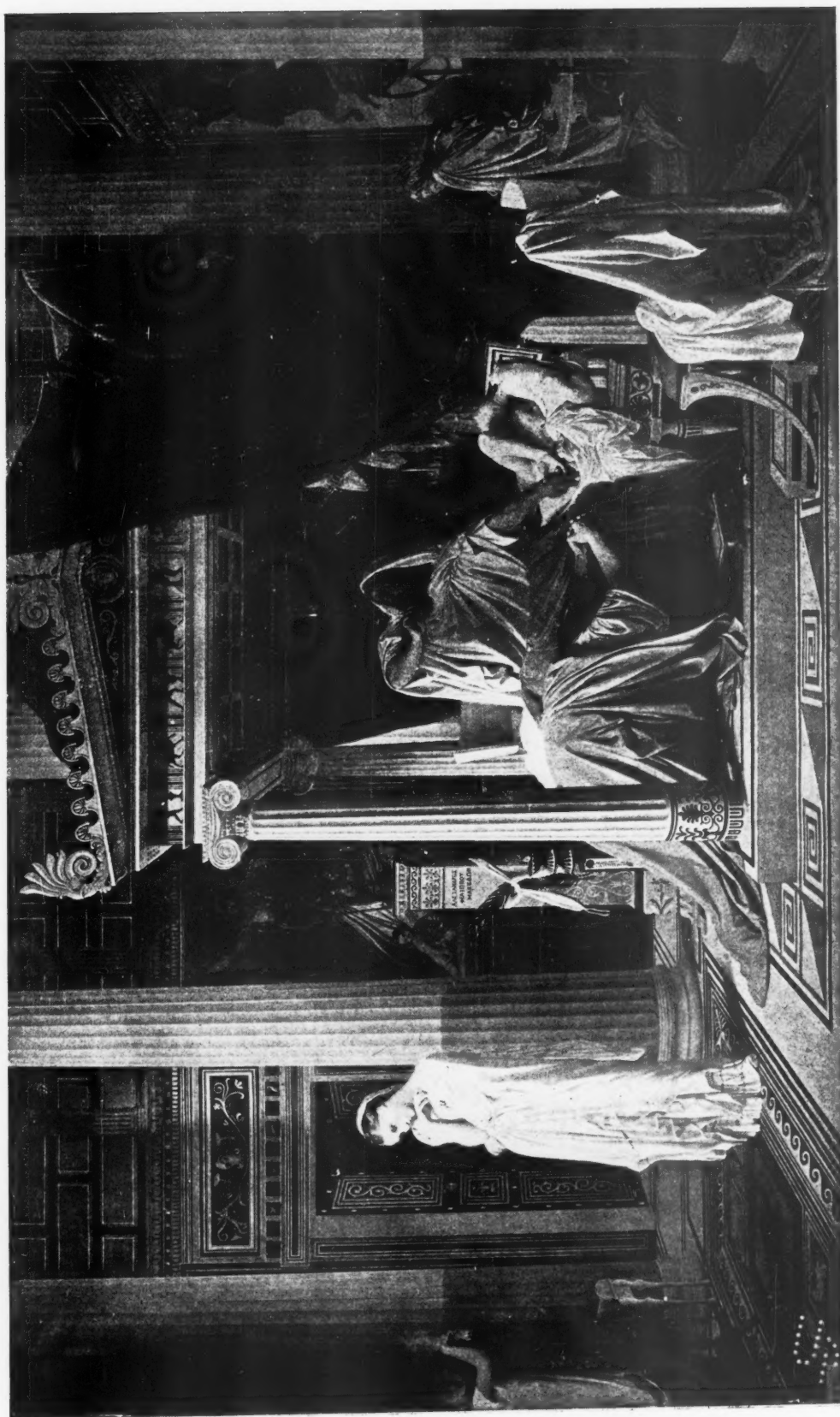


INGRES: FRANCOISE DE RIMINI
Musée Condé

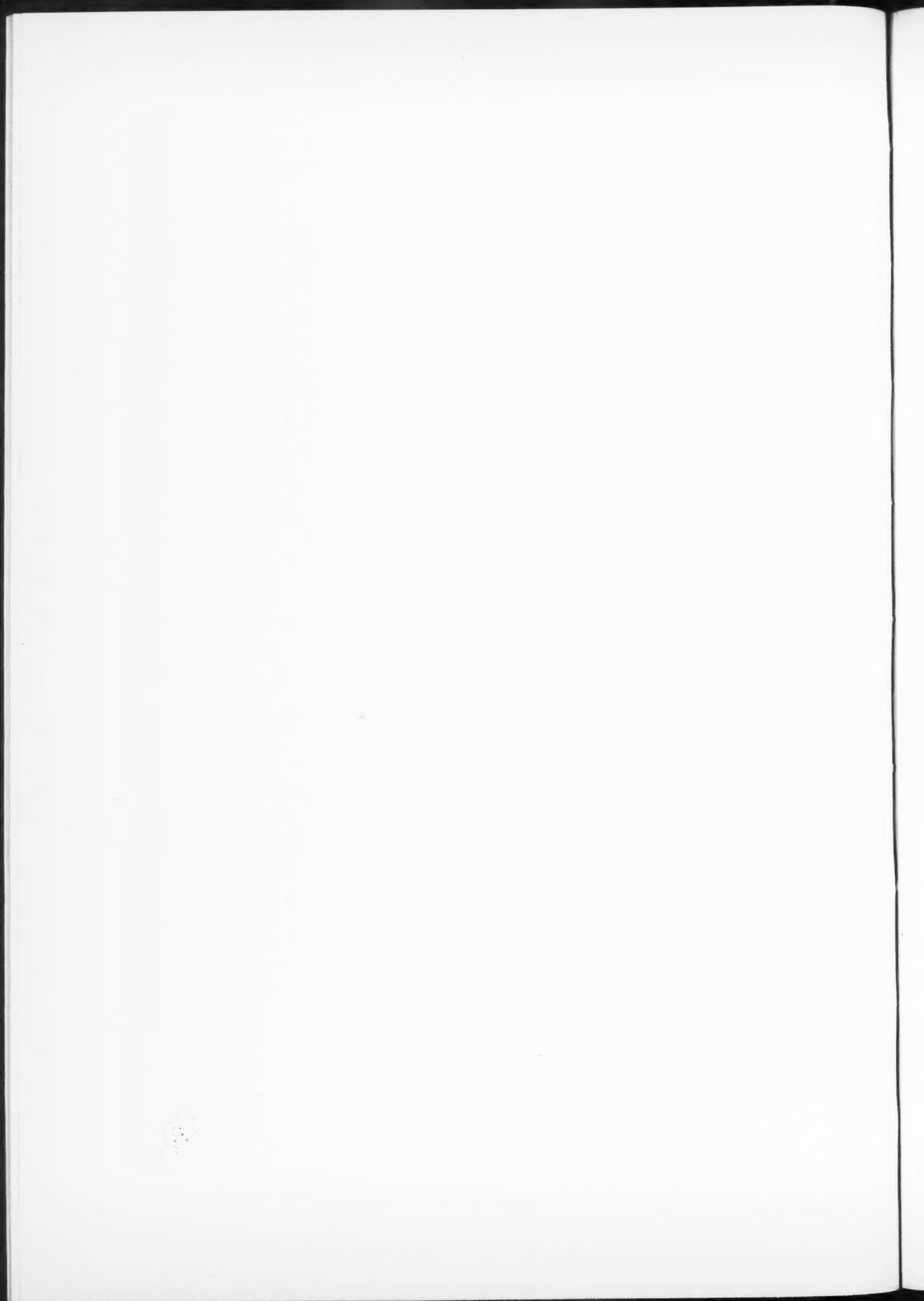


INGRES: PORTRAIT DE MONSIEUR BERTIN





INGRES: STRATONICE



To the Parisian period belong also the portraits of Ingres, which, authentic masterpieces as they undoubtedly are in veracity, penetrating psychology and virtuosity of execution, represent in addition to these qualities invaluable interpretations of the epoqué of the July monarchy. Among these effigies of the reigning third estate, the best known, if not the most beautiful, is the portrait of Mr. Bertin, director of the "Journal des Debats", a portrait, which with its massiveness, its heaviness, its expensive fatuity, portrays synthetically the bourgeois spirit under Louis-Philippe, the citizen-king.

The same period ("Parisien") is not only rich in works; it marks in the life of the Master, a new activity, a new career. It was then that Ingres opened a school of painting, formed pupils, not many however.³ In order to sum up his instruction, permit us to quote some of the precepts which he threw at his disciples by handfuls: "Drawing is the integrity of art" — "Soundness must be added to form" — "Calm is the supreme beauty of the body"⁴ — "Art is not only a profession, it is an apostleship". And it was according to this last maxim that this little man, bulky, thickset, choleric, sincere, proud and enthusiastic, acted in his life of the artist, of the great artist that he was. Ardent, exclusive and even partial like every man of strong doctrines, he called Rubens a butcher whose "stage setting is mostly composed of fresh meat and a stall". But he condemned the stupidity of one of his flatterers, who, in order to ingratiate himself, underrated Delacroix' painting which Ingres nevertheless abhorred.

In 1834 Ingres left Paris and assumed the direction of the French Academy at Rome, from there he sent his pictures to the Paris salons: "Stratonice" (1841), remarkable for its subtlety and for the expression of the physiognomies; the very beautiful and serene "Virgin at the Host"; "Raphael and Fornarina"; "Pope Pius the VIII"; "Francesca di Rimini", which borders on caricature, so distorted is the arabesque of its ensemble, so accentuated the sentimentality of the faces.

In 1861 Ingres is very old, but as ardent, as fervent for art as ever. He weeps with admiration on hearing Gluck's *Alceste* at the opera, frequents the Louvre, where he copies antiques with a pencil, in order (as he expresses it), to learn to draw, and paints with a sure and caressing hand his "Fountain", his "Venus" and his "Turkish Bath", in which he represents the three aspects of the eternal feminine; the pure vir-

³The most remarkable among them are. Chassériau, Hippolyte and Paul Flandrin, Motiez, Amaury-Duval, Jannmot.

⁴Let us place this sentence beside Baudelaire's saying, "I hate action when it displaces line."

ginity of a young girl; the fully developed beauty of the women, healthy and a little animalish; and the voluptuous grace of the houris.

Ingres is not a colorist strictly speaking, if by color we understand less the harmony of colors than the play of reflections. The latter he denied himself intentionally; for he sententiously maintained with the emphasis appropriate to his time: "Reflected light is unworthy of the majesty of history". However his palette is charmingly exhilarating sometimes; his color combinations make one think of oriental hangings, of Gothic illuminations, of Persian miniatures. And it is these harmonies, doubtless in some places keyed high, in others dull, which cause Théophile Sylvestre, a writer on art and a contemporary of the Master, to say that Ingres is a "Chinaman lost in the streets of Athens".

As to Ingres the draughtsman, he equals the best: his line, which in his paintings is often precise to the point of dryness, becomes in his delicious drawings with a black lead pencil, supple, delicate, infallible in its meanderings, supremely expressive and alive.

"The object of masterpieces is not to dazzle, but to convince, to enter into our pores" — still another sentence of the Master. In pronouncing it, did Ingres have in view his own work which one understands and loves the more one comes in contact with it?

Jan-Eopass.

CASSONE PICTURES IN AMERICA

PART TWO

FROM early *Roman* history, wrapped in the mantle of legend, many cassone-pictures draw their subjects, to glorify the courage and endurance of the heroes, the chastity and cleverness of the ancient Roman women. In *The Rape of the Sabine Women* there was still another suggestion: (Cf. e. g. the picture in the Johnson collection in Philadelphia by Jacopo del Sellaio, Fig. 1). As will be remembered, in this legend the aggrieved Sabines marched against Rome, a year later, to release their stolen daughters and sisters; but the latter meantime had

borne children and become fond of their husbands. They hold out the newborn babes to the combatants, to bring about peace. This offered a welcome emblem of peace, when many a family of Montecchi and Capuletti was at feud.³ Among the women of the olden time no names shine brighter than those of Lucretia and Virginia. How vividly the fate of of Lucretia was felt by the Renaissance is adequately shown by Shakespeare's early epos, the "Rape of Lucrece," probably composed before 1590. A hundred years older is Botticelli's representation, owned by Mrs. John L. Gardner of Boston. Two companion scenes, Tarquin's assault and the suicide of the injured lady, enclose the show-scene of the central picture: the corpse lies on the bier before the triumphal arch, with the knife still in the breast, and Brutus is delivering the decisive speech. All this in the heavy style of tragedy: the time of merry romancing is in Botticelli's day already past. The pictures are now full of tragic emphasis, and the legend is concentrated in its central scene, instead of flowing cheerfully by. This lady of the olden time who would sooner perish than bear the disgrace becomes for the generation of 1480 a type of chastity and courage. In this picture Botticelli bends in utmost reverence to *Roma mater*. He, the Tuscan and so a provincial, had come to Rome in 1481 and experienced the *andante maestoso* of the old world-city, beside which the Florence of that day seemed altogether petty. Heavy of soul and body, Botticelli filled his pictures with heaviness. A third legendary heroine is Camilla, daughter of Metaleus. Her fate is depicted in pictures of Matteo di Giovanni in the Metropolitan Museum and in J. G. Johnson's collection in Philadelphia. (Fig. 3). The details are related *Æneid* XI 539 ff.

In the borderland between myth and allegory lies that late creation of the mythmaking art, Apuleius' tale of *Amor and Psyche*, which Walter Pater valued so highly that he inserted it unabridged in a romance. This delightful tale of love, bliss and evil enchantment was depicted by Raphael on the ceiling of that famous garden-house (casino) of the Farnesi in Rome; but he unfortunately died before the task was completed, so that the large pictures on the side walls, in which the chief portion of the story was to be illustrated, were never painted. However, we possess means to reconstruct these lost pictures. In the Fitz-William Museum at Cambridge, in the Boston Museum of Fine Arts, and in private ownership in Berlin, there are cassone-tablets with

³Dr. Schubring uses the names in these forms because they are so mentioned in Dante's *Divine Comedy*. Shakespeare evidently derived his "Montagues and Capulets" from some French form of the old tale. — *Translator*.

the Apuleius-tale, which in twelve to twenty episodes illustrate the whole course of the story, from Psyche's birth to the wedding on Olympus. So we see that the cassone-pictures have been the pace-makers for the great frescoes of the sixteenth century. Every one knows, for instance, the great cartoons made in competition by Leonardo and Michael Angelo. These battles are also represented by cassone-paintings eighty to seventy years earlier, in their little, whispering but effective record. In my book "Cassoni" (Catalogue, Nos. 103-4) I have called attention to such "forerunners" of the great masters of the High Renaissance.

All the pictures thus far mentioned illustrate the ancient world, myth, legend, and history. To utilize that Past in the Present, so as to heighten its splendor and vitality, could be granted only to one people, which was familiar with these old tales. Unfortunately, at the present day, the ancient myths are known only to philologists, and an endless succession of handbooks are required.

To the *Florentine Present* of that day we are introduced by a coffer picture, in the Jarves collection at New Haven, which commemorates a tournament on the Florentine Piazza Santa Croce in the year 1439. Now at last can be seen, in this richly-tinted picture, how gaily, festively, stirringly and artistically these celebrations were conducted, how rich were the costumes of the knights and the caparisoning of the horses, and how magnificently the tapestry-covered façades of the houses framed in the high-colored picture. Beside the judges can be seen, at the windows and on the balconies, the beautiful ladies of Florence, as they seek to descry their favorites amid the tumultuous throng of steeds. The banner of Fortuna and the Car of Venus stand in the foreground; here the result of the strife is awaited. Probably it was the lucky victor in the tourney that ordered the coffer with this picture. Possibly, too, it was as a result of this victory that the marriage was brought about for which that coffer was required.

Into that Present, and into the intimate private life, we are introduced, also, by those painted tablets, presented by friends on the occasion of a son's birth, and upon which chicken broth, wine and fruit were served to the mother. The Metropolitan Museum possesses such a *disc* (discus), with the very early date 1428. The picture represents the visit of the neighbors in the birth-chamber, and the presentation of the tablets. On the reverse side there is painted a little boy in an orange grove, and a very original wish for the health of mother and child. In

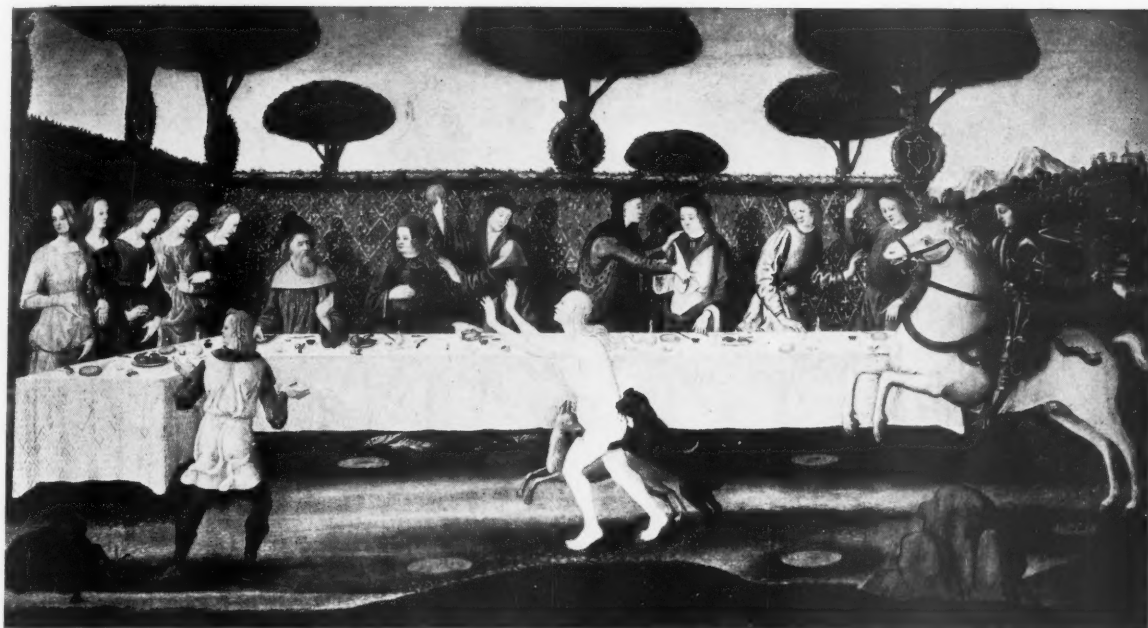
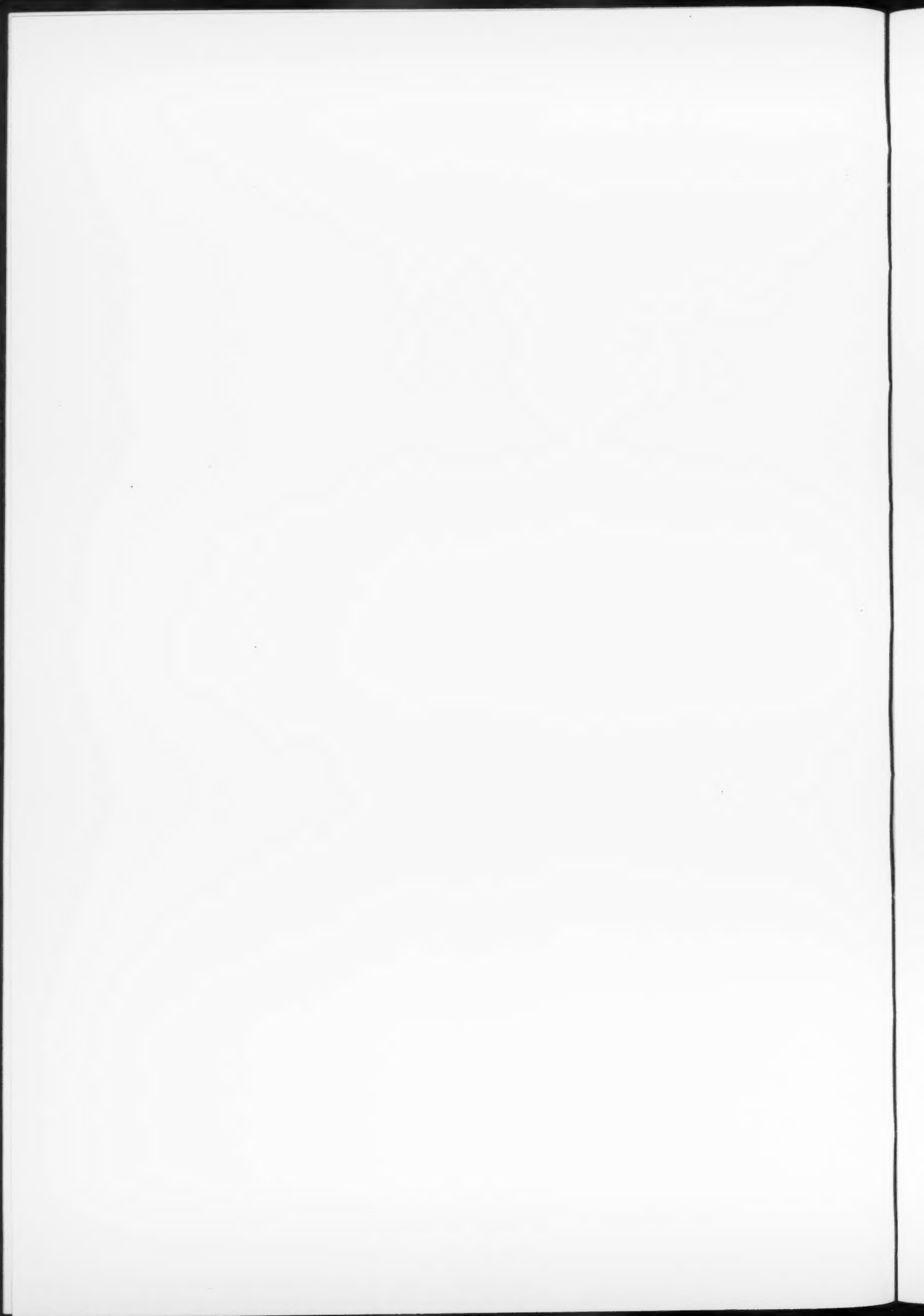


FIG. 2. BARTOLOMMEO DI GIOVANNI: STORY OF NOSTAGIO
The John G. Johnson Collection, Philadelphia



FIG. 1. GIACOPO DEL SALLAIO: RECONCILIATION OF THE ROMANS AND SABINES
The John G. Johnson Collection, Philadelphia



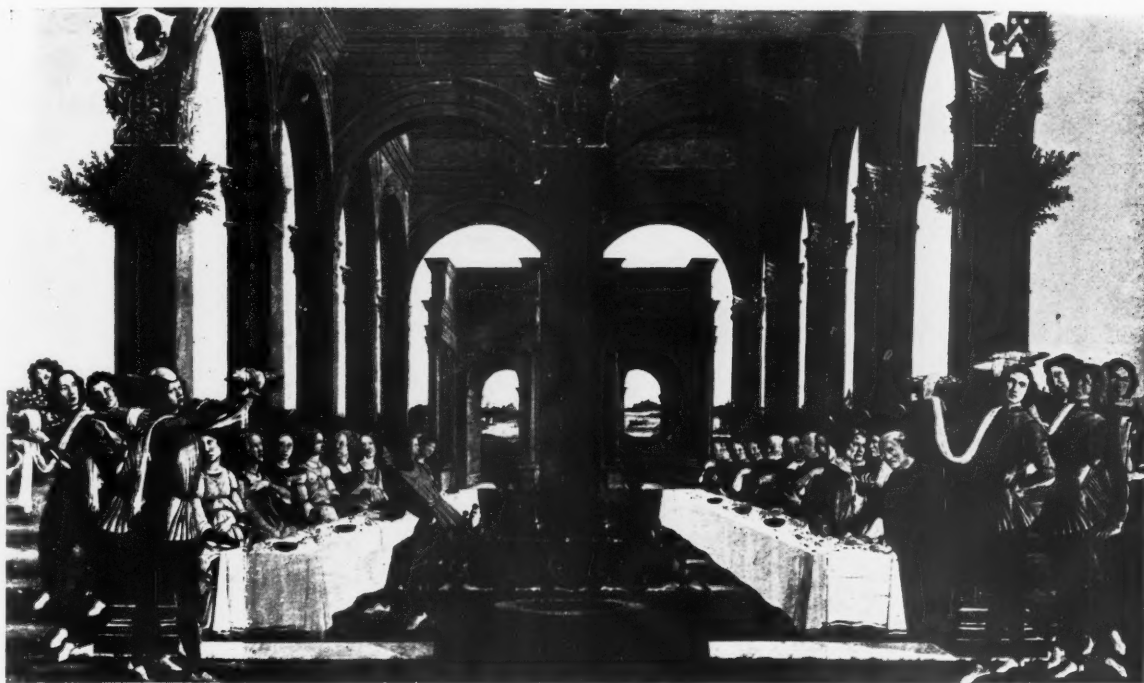
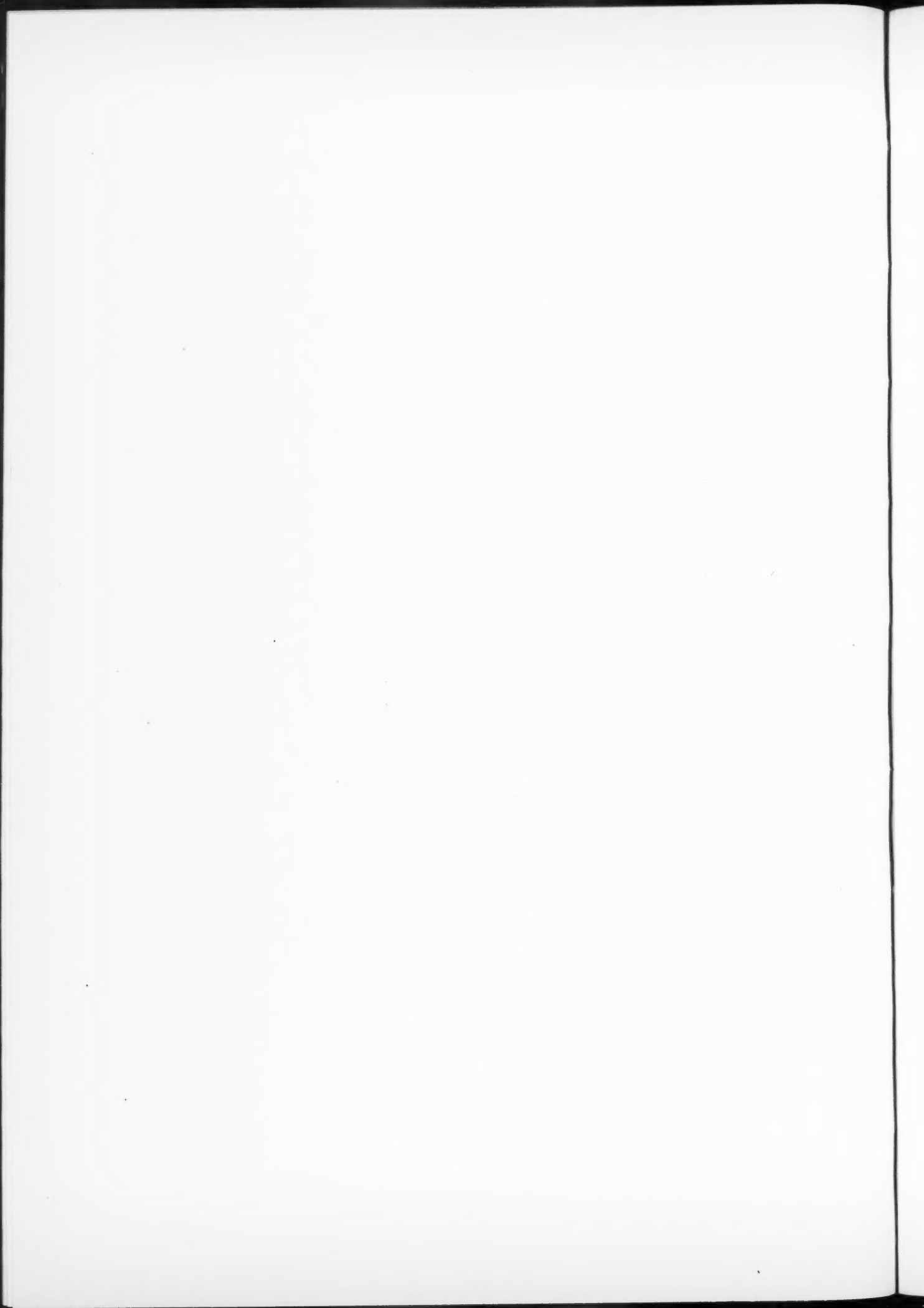


FIG. 4. BARTOLOMMEO DI GIOVANNI: STORY OF NOSTAGIO



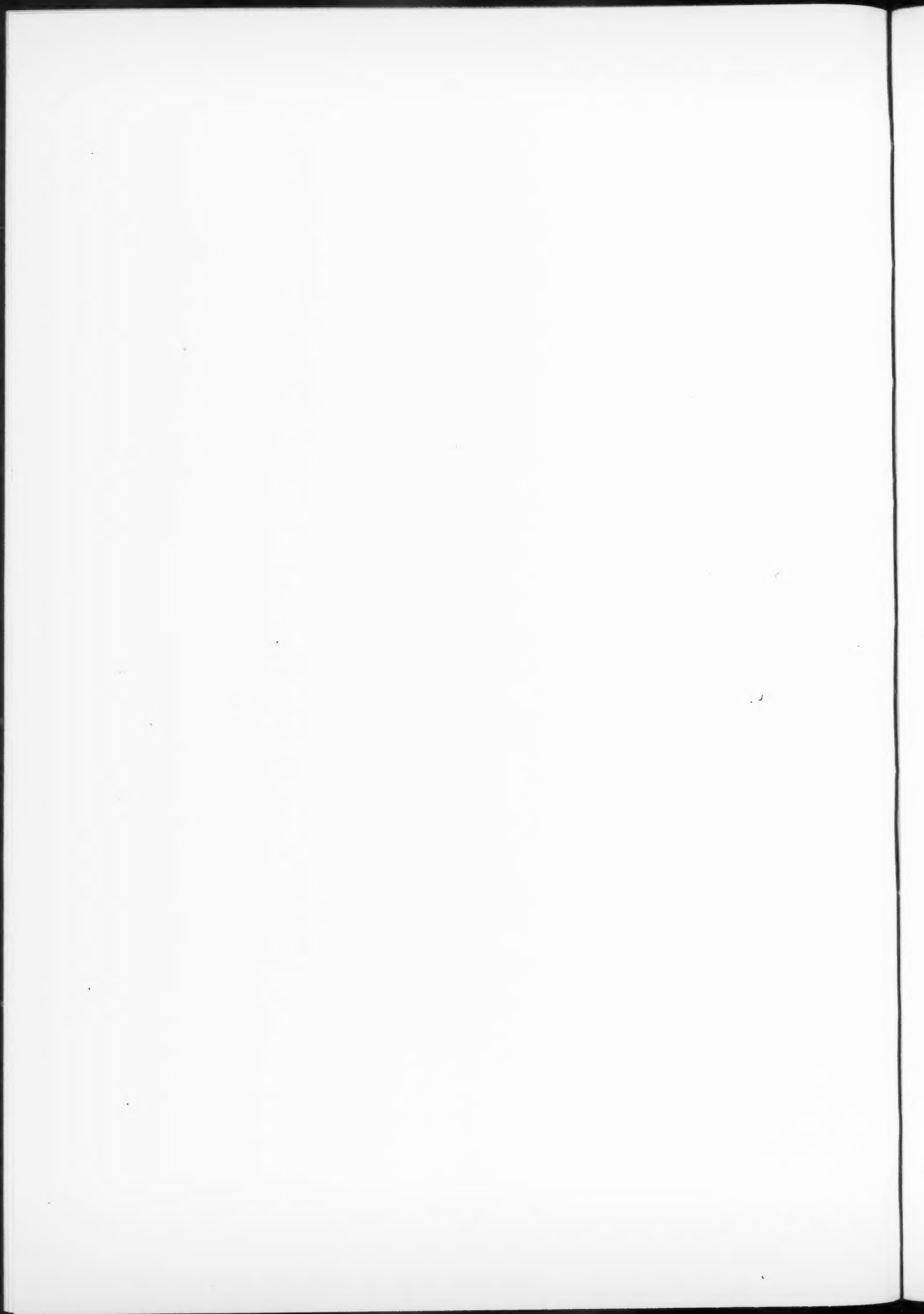
FIG. 3. MATTEO DI GIOVANNI: STORY OF CAMMILLUS AND CAMILLA

The John G. Johnson Collection, Philadelphia



the Historical Society in New York there is a second disc, with the arms of the Medici and the Tornabuoni. It is not impossible that it was painted at the birth of Lorenzo Magnifico Medici in 1449, as his mother was by birth a Tornabuoni. In this case, the picture offers an allegory of Fame. A third disc is in New Haven (Jarves Collection) and is of the Sienese school, painted by Girolamo di Benvenuto, with the Fettering of Amor. (Arms of Piccolomini).

Of course Boccaccio has furnished much material for cassone-pictures. He was regarded as the greatest prose-writer of the fourteenth century, set on the same level beside Dante the epic and Petrarch the lyric poet, and not considered, as is now often the case, an offensive writer. In America there is a Boccaccio-picture, in the J. G. Johnson Collection at Philadelphia: a scene from the *Nostagio* tale (Decameron, 5, 8). As this tale is a very beautiful one, and not familiar to all, I will tell it briefly, so that the picture may be understood. Nostagio degli Onesti, in despair over the coyness of his beloved, a lady of the Traversari family, deserts Ravenna and his friends and goes into the pine forest. There he is startled by the cry of a naked woman, hunted, bitten by dogs, and threatened by a knight with drawn sword. He is about to defend this most unfortunate creature, when the knight relates to him the doom of the lady. She had been hardhearted and had not yielded to his honorable wooing. So he in despair had taken his own life, and the girl also had died not long after. As a penalty, he must pursue her a year for every month she had left him to languish and long for her, and every Friday, (on the day when she had refused him), he must tear her heart out of her breast and throw it to his dogs to devour. Nostagio is horrified to hear such a tale, since he carries one so like it locked in his own breast, and he determines to make use of this tragedy for his own benefit. (At this point comes the scene of Mr. Johnson's picture, Fig. 2). For the next Friday he invites his friends from Ravenna to a picnic, which is held at the very spot where the knight and the naked lady will again appear. As they are sitting at the merry feast, the cries of the strange lady are heard, and she is seen by the guests. Nostagio tells what penalties await stubborn ladies in the Beyond. His beloved turns pale at the narration, goes to her nurse, the latter in turn whispers something to Nostagio,—and the next Sunday the marriage of Messer Nostagio and Damigella Traversari was celebrated with great festivities (Fig 4). However, I advise my friends by all means to read the entire tale for themselves. It is so effectively written that many a read-



the Historical Society in New York there is a second disc, with the arms of the Medici and the Tornabuoni. It is not impossible that it was painted at the birth of Lorenzo Magnifico Medici in 1449, as his mother was by birth a Tornabuoni. In this case, the picture offers an allegory of Fame. A third disc is in New Haven (Jarves Collection) and is of the Sienese school, painted by Girolamo di Benvenuto, with the Fettering of Amor. (Arms of Piccolomini).

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er is moved to tears. A marvelous series of pictures illustrating this story was originally in Casa Pucci in Florence. Botticelli and Bartolommeo di Giovanni painted them. The picture in the Johnson Collection came from the Palazzo Torrigiani.

I have by no means discussed all the cassone-pictures which America possesses. What has been said will suffice to make clear the unique quality of this branch of Italian fifteenth-century painting. Here we have, for once, not pictures of Madonnas and scenes in the life of saints, as is usually the case, but tales, ancient and modern, intimately related to social life. Nowadays pictures are painted in great numbers and offered at exhibitions; no painter can know on what wall his pictures are eventually to hang. In those times, on the contrary, the demand came first, to be followed by the supply. So everything has its especial relations and significance for joyous festal days, for marital happiness and parental bliss, for manly courage and womanly purity. Each picture is unique; never was a coffer directly copied. The dainty whispered speech of these pictures, with their miniature figures, can only be understood when we comprehend the spiritual world from which they sprang; then confessions reach our ears, far more intimate than any uttered by the church paintings.

Paul Schubring

THREE EXAMPLES OF ANCIENT BABYLONIAN ART

THE recent excavations in Mesopotamia under the direction of American and European archæologists and from time to time reported in the press are of much more than passing interest, and will prove to be of far greater importance and significance than is now apparent to the casual reader, for apart from the fact that this work should open the eyes of the world in general to the history of this, the cradle of civilization, we are on the threshold of also having brought to us the art works of the great Sumerian, Chaldæan, Babylonian and Assyrian periods.

While the profundity, subtlety and extraordinary sureness of technique of the marvelous and mysterious art of the ancient Egyptians,

and the nobility and sheer beauty in its loftiest sense of the art of the ancient Greeks may not be there, still the art of the Babylonians possesses many admirable qualities, among others a certain sincerity, virility and dignity which claim for it the greatest respect and credit, and entitles it to take no mean place beside the art of other countries of early civilization.

For the April (1922) number of *Art in America and Elsewhere* I wrote an article with reference to Egyptian Art in which I had the temerity to predict that before very long its greatness and beauty would receive world-wide recognition and appreciation, and with the discovery but a few months later of the wonderful tomb of Tut-Ankh-Amen and the disclosure of its hidden treasures, my predictions came to a realization much earlier than even I had dared to hope. May I now say that it is my firm belief that the splendid excavation work now being conducted in Mesopotamia will produce results which will also bring home to the world at large the high order of civilization of the people of that period and the qualities and value of their art.

It may be interesting here to note that among the many marvelous treasures discovered in the tomb of Tut-Ankh-Amen there is the beautiful so-called Hathor Couch found in the first ante-chamber of the tomb. This object, however, gives me the distinct impression that it is not Egyptian at all, but Babylonian in origin. It is covered with beaten gold and decorated with the trefoil design precisely similar to that to be seen on one of the objects illustrated in this article and well known to ancient Babylonian Art, but which so far as I can ascertain is quite foreign to Egyptian Art. This fact together with our knowledge of the tributes and gifts well known to have been forthcoming to Tut-Ankh-Amen as a result of his foreign conquests and relations with the Babylonians, would seem to lend additional color to this surmise on my part, and if the same is true it would also indicate that the Egyptians themselves possessed a very keen appreciation of and placed considerable value on the art of their neighbors.

While the museums of this country connected with the Universities of Yale, Pennsylvania and Chicago contain excellent and very important examples of cuneiform writings and cylinder seals of the early Babylonians, they, together with the Metropolitan Museum of Art are unfortunately entirely without any art objects of value of this great race and such as exist are to be found only in European museums such as the Louvre and the British and Berlin Museums.

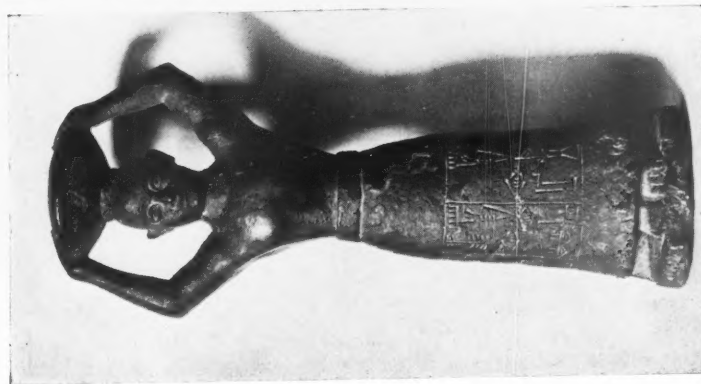
Only a handful of examples of early Babylonian Art have found their way into the possession of private collectors throughout the world and are by them regarded very naturally as of excessive rarity and treasured as such. Of these I know of none more important and precious than the bronze figure of Ur Engur from Nippur which for many years was in the private collection of the late Mr. J. Pierpont Morgan and which is still among the treasures retained in his private library. This extraordinary little canephorous statuette which dates back to about 2400 B. C. is $13\frac{1}{4}$ inches high and weighs 16 lbs., $6\frac{1}{4}$ oz. Its inscription reads: "Ur Engur, King of Ur, King of Sumer and Akkad who built (i. e. rebuilt) the Temple of Enlil" and the inscription is identical with that stamped on a brick in the British Museum which also comes from Nippur. This figure is unquestionably the finest of its kind in existence.

The other two objects from ancient Babylonia which are illustrated in this article came into my fortunate possession some time ago and are the result of excavations made before the late war by German archæologists and were found at Warka, the site of ancient Uruk, one of the oldest as well as one of the most important political and religious centres in the Euphrates Valley.

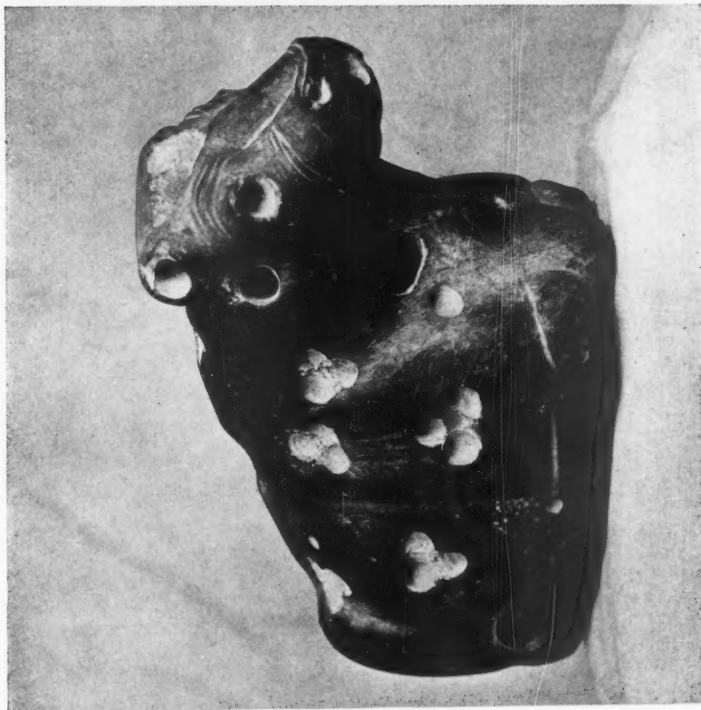
The figure of the bull, worshipped by the ancient Babylonians as the Bull of Heaven, is of steatite and measures $7\frac{1}{4}$ inches in length by $4\frac{1}{4}$ inches in height. This figure has a round channel bored lengthwise through the centre of the body and connecting with another narrower channel running through the head and emptying through the mouth. The lengthwise channel is also connected with and fed by a perpendicular channel which starts from the top of the back at about its middle and into which opening the sacrificial fluid was probably poured. This figure is covered throughout with an incised trefoil design which probably originally contained an inlay of shells or paste similar to the figure of the bull excavated at Tello by de Sarzec and now in the Louvre.

The head of the Sacred Bull illustrated in this article is also of steatite and also has a hollow bored channel about one inch in diameter which ran lengthwise through the body and terminates with a narrower channel outlet through the nose and mouth and which unquestionably indicates that it served the same purpose as the complete figure.

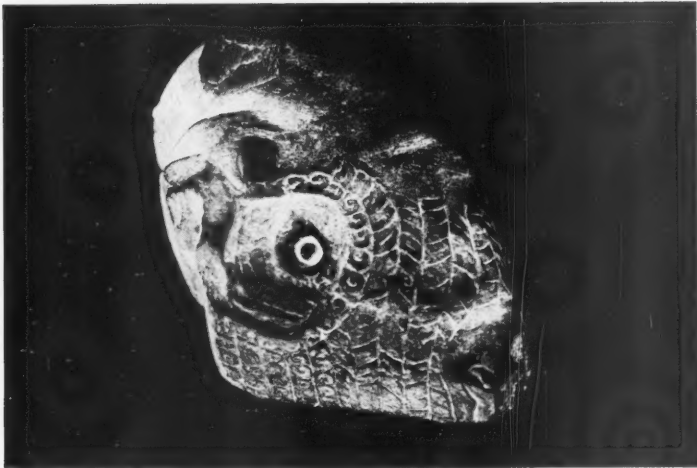
This object, however, is of very much finer quality and workmanship than the other, and must have been the work of an excellent artist.



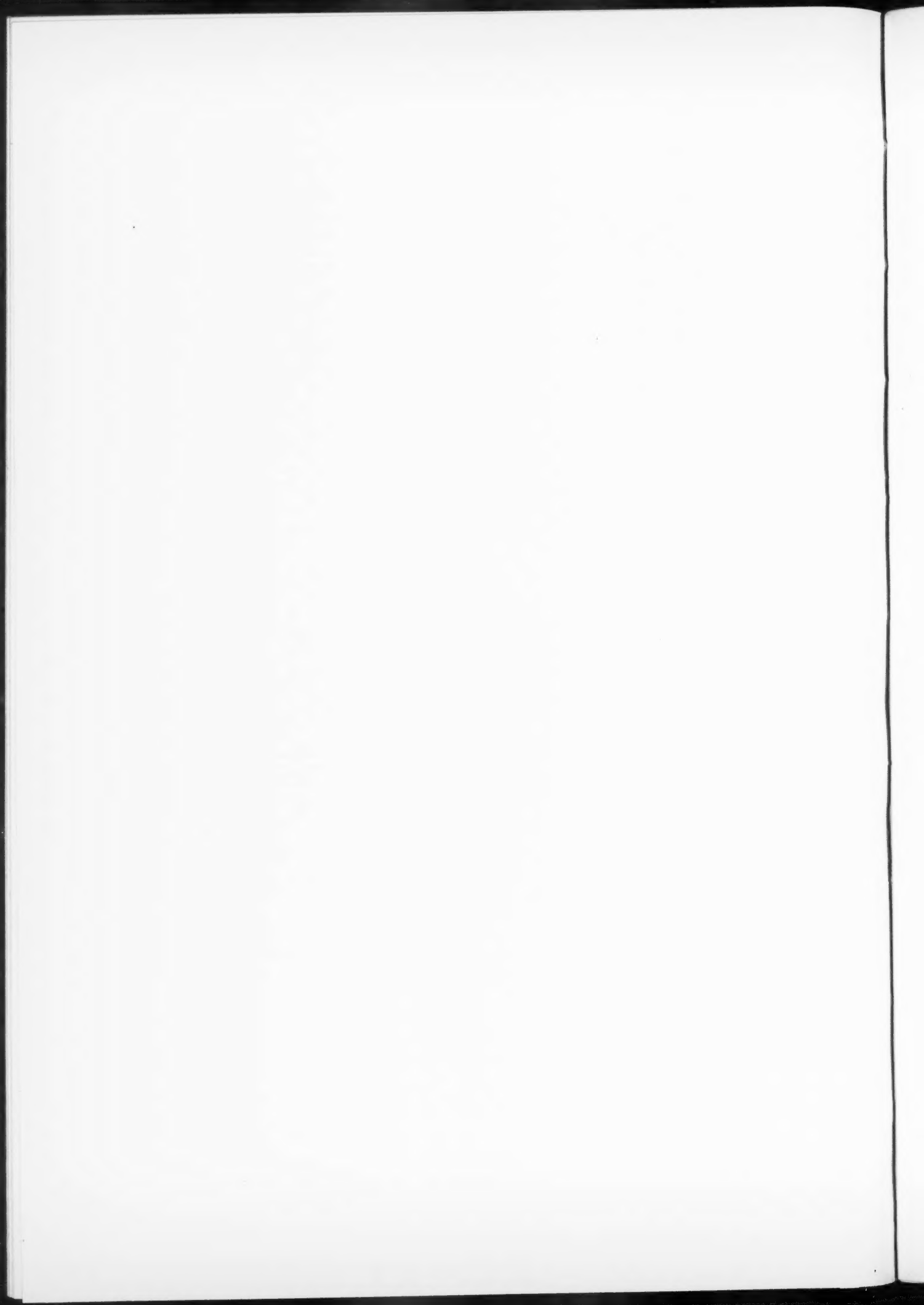
BRONZE STATUETTE OF UR-NINGUR
Collection of Mr. J. P. Morgan, New York



SACRED BULL, STEATITE
Collection of Mr. Walter A. Roselle, New York



HEAD OF SACRED BULL, STEATITE
Collection of Mr. Walter A. Roselle, New York



The head is beautifully modeled and sculptured and very finely engraved. Part of the pupils of the eyes is still there with their original inlay of ivory, but the balance of the eyes is lost. The horns probably originally of ivory or wood covered with gold leaf are missing but there is present the groove into which they were fitted and the two small sockets into which small pins were sunk to fasten them. The ears probably originally of ivory are also missing from their sockets.

Various theories have been advanced as to the character of these objects, some being that they were votive objects and others that they were used as the heads for chariot poles and still others that they were mace heads. However, my own theory has always been that they were libation vessels used by the Babylonians for sacrificial purposes to their dieties and this theory would seem to have a very strong support in the interesting observations of Sir Arthur Evans, unquestionably one of the world's greatest and most distinguished archæologists and scientists, and whose wonderful excavations and discoveries at Knossos in Crete have brought to light the extraordinary Minoan civilization and its beautiful art, and has turned the traditions and legends of ancient Minos into an historical certainty, and to a large extent has caused the rewriting of early Greek history.

Sir Arthur Evans in writing about my objects quotes Dr. H. P. Hall of the British Museum with whom he had consulted on the subject as follows:

"I only know one counterpart to the bull and haven't seen anything quite like the head but the date is quite certain. They are both Early Sumerian, namely, The Ur-Nina, not the Gudea period," and then Sir Arthur continues, "He supposes it to be from the Warka excavation carried out by the natives for the Germans. The date would therefore be about 3000 B. C. The bull is especially interesting as it is undoubtedly the prototype of a class of vessel found later in Syria and which extend at an early date to Crete. These are the so-called Rhytons, believed to have been used for libations."

This opinion as to the source of these objects corresponds exactly with the facts as known and I believe we may accept the further observations of Sir Arthur Evans as to their date and use with the greatest of confidence.

Frederic A. J. J. J.

FOUR EXAMPLES OF AMERICAN PORTRAITURE

THE four examples of American portraiture described herewith were among those shown last January at the Union League Club in New York at the exhibition arranged by Mr. Thomas B. Clarke, to whose painstaking investigation all who are interested in the beginnings of portrait painting in America are indebted for a considerable portion of whatever discoveries have been made in this branch of the history of American art during recent years. Mr. Clarke has been a consistent advocate of American painting and painters for almost two score years and was one of the first to recognize and encourage our landscape artists at a time when they were but scantily appreciated by the public. He has happily survived to see his enthusiasm for the work of such men as Inness, Homer, Wyant and Homer Martin justified by the appreciation of a later generation.

ROBERT FEKE'S PORTRAIT OF RUTH CUNNINGHAM OTIS

Of the many portraits Robert Feke painted in this country—he first appeared in Newport in 1726 and is supposed to have died in Barbadoes—the present picture of Ruth Cunningham, the wife of the patriot James Otis, must be numbered among the best. It is a rather imposing composition and a quite vigorous technical performance as well as being exceptionally attractive in color. The curls falling over the shoulders recall Angelica Kauffman but it is a vital representation whereas hers are mostly rather insipid. Painted in 1748 when the lady was nineteen, for all its excellence it remains palpably a somewhat stiff and formally posed likeness, conveying only a suggestion of the personality and charm of the sitter.

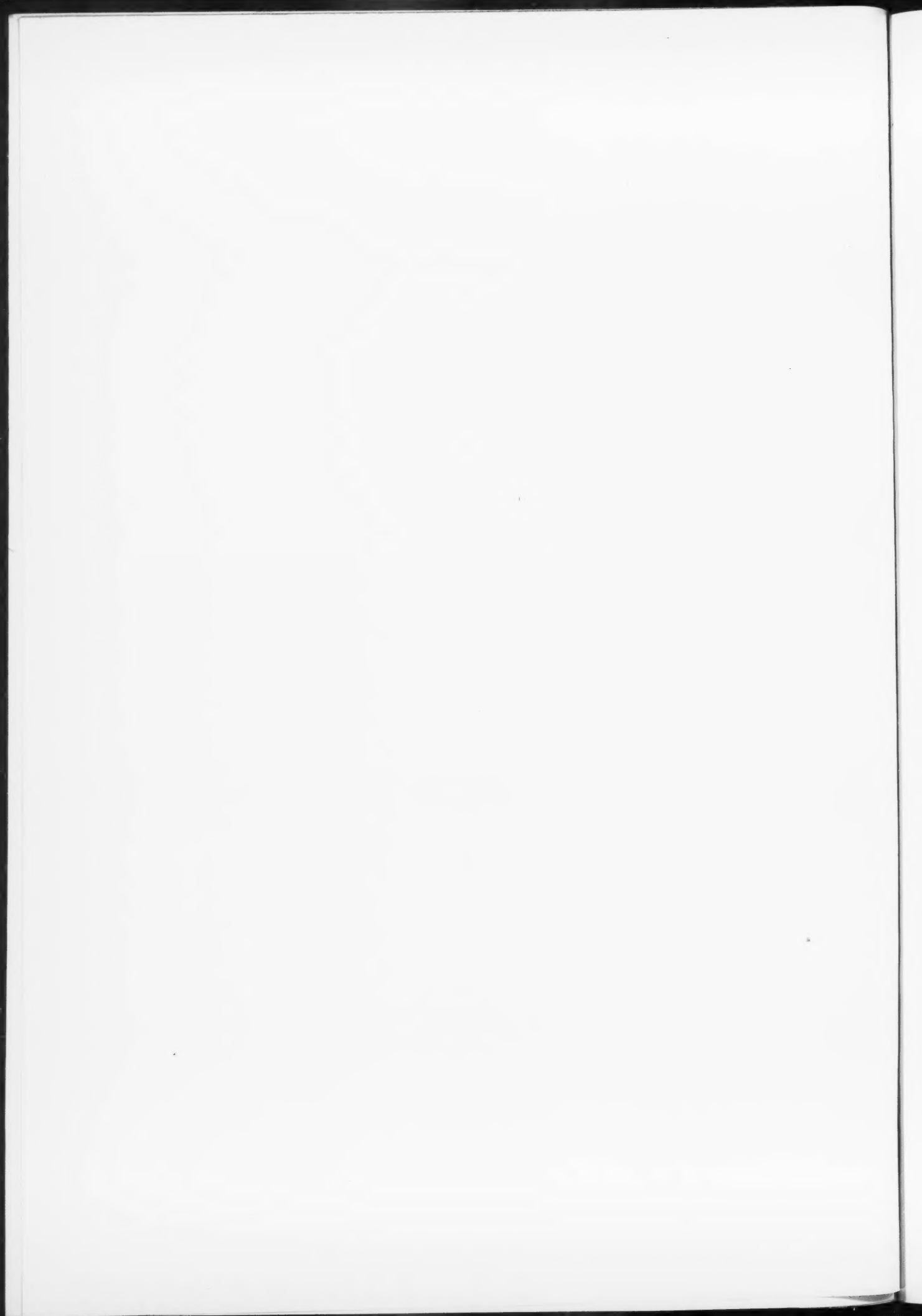
Ruth Cunningham, the daughter of Capt. Nathaniel Cunningham, one of the richest and most influential merchants of Boston in his day, was born in 1729. Through her mother, she was a descendant of the Winslow and Middlecott families. Her mother, Ann Boucher was the daughter of Louis Boucher and Sarah Middlecott. The latter was the daughter of Sarah Winslow, niece of the Governor. The present portrait of Ruth Cunningham Otis, whose husband was one of the most noted figures in American history before the Revolution, was inherited in the family of her brother Nathaniel who married Sarah Kilby, daughter of another celebrated Bostonian, Christopher Kilby and Sarah Clark.



ROBERT FERE: RUTH CUNNINGHAM
Painted in 1748



CHARLES WILLSON PEALE: JOHN PHILIP DEHAAS
Painted in 1772

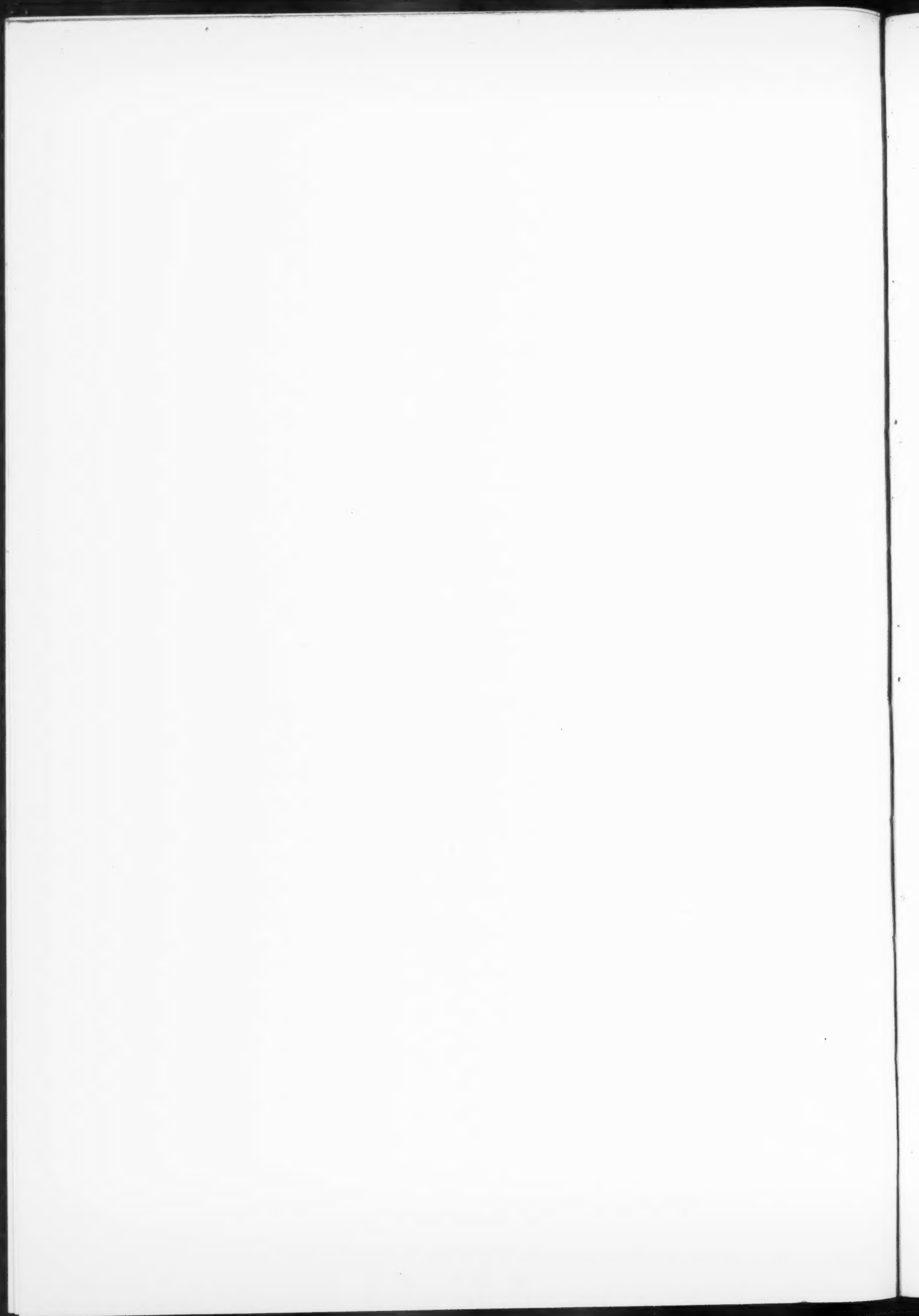




CHESTER HARDING: WILLIAM WIRT



JOHN WOLLASTON: MARY WALTON MORRIS



They had two children Susanna and Sarah, the former of whom inherited the portrait. She married first, James Dalrymple, the friend and patron of Robert Burns, and second, John Henry Mills by whom she had one son, John Mills, the poet and actor who was the next owner of the picture. It next passed to his daughter Frances, born in 1801, then to her daughter Georgianna, born in 1825, who married John Milton Hall, a New York merchant, who lived in Brooklyn. Thus the provenience of the portrait, which is also signed and dated, R. FEKE 1748, is perfect. It is an important document in the early history of the colonies.

JOHN WOLLASTON'S PORTRAIT OF MARY WALTON MORRIS

A considerable number of those who are today called the early American portrait painters were not really American artists at all but foreign painters who came over sometimes simply to ply their trade, though several were immigrants who settled and became naturalized citizens. Others of the so-called early American portrait painters were native artists much of whose work was done abroad, like West, Mather Brown and Gilbert Stuart.

John Wollaston was one of the earliest of the English artists who came to the Colonies to do portraits and during the years from 1750 to 1767 he painted a great many in New York, Philadelphia and the South. Some of the best were done in New York between 1751 and 1757 and among them that of Mary Walton Morris, the wife of Col. Lewis Morris of Morrisania, ranks very high. The likeness has something of the dignity of a female portrait by Hogarth and the color scheme with the dominant note of the blue satin bodice, black ribbon and white lace cap is rather unusual for the time. It is a little stiff in pose, a little short of satisfactory as a speaking likeness, but impresses one nevertheless as a truthful portrait so far as it goes. The picture was painted in New York about 1755, is on canvas and measures 30 by 25 inches.

Mary Walton, eldest daughter of Jacob Walton, was born in New York, May 14, 1727 and died March 11, 1797. She married Lewis Morris Sept. 25, 1749. Lewis Morris was born in Morrisania, N. Y. April 8, 1726 and died there Jan. 22, 1798. He was graduated from Yale in 1746, and utilized his education by taking up what we would call scientific farming. In this field he did much commendable work

applying the latest ideas in European agriculture and modifying them to suit American conditions. In 1775, he was sent from New York to the Continental Congress, and, in 1776 he was one of the fifty-six signers of the Declaration of Independence. It was after the great debate upon the Declaration, and just before the signing, that he received a letter from his brother, Staats Morris, who was a general in the British Army, begging him not to take so rash a step, and to think of the consequences. "Damn the consequences; give me the pen," was the reply of the impetuous Morris.

He was one of the party when Franklin enunciated a famous bon mot. A delegate remarked: "Gentlemen, now that we have signed this document, we must all hang together." Franklin replied quickly: "Most certainly! if we do not, we shall all hang separately."

Lewis served in the field and afterwards was a member of the New York Legislature, holding office in 1777 and 1778. He was deeply interested in the National Guard, and rose to the rank of a major-general. He married Mary, daughter of Jacob Walton. Of his children, five sons served in the army, three of them making such brilliant records as to receive the thanks of Congress, and one son served commendably in the Navy.

CHARLES WILLSON PEALE'S PORTRAIT OF MAJOR JOHN PHILIP DE HAAS

The large portrait of John Philip de Haas, painted by Charles Willson Peale in 1772 when the sitter was thirty-seven, which was exhibited at the Union League Club last winter, is as fine an example of that artist's work as has been shown for a long time. Indeed we may justifiably infer from the fact that the canvas is plainly and rather conspicuously signed and dated by the artist, "C. W. Peale 1772" that it was a work of which he was justly proud, and it is interesting to note that in May of this same year he painted his first portrait of Washington at Mt. Vernon as a Colonel of Virginia troops. The seated figure is seen almost full length, turned to the right and the pose is very similar of that of the Samuel Mifflin recently acquired by the Metropolitan Museum of Art, though the sitter is a considerably younger man and a more engaging personality. It is an entirely informal picture of a very considerable man taken in moment of ease and painted with an ingratiating directness.

John Philip de Haas who was born in Holland in 1735 came to this

country with his father, who settled in Lancaster County, Penn. in 1739. He served in the French and Indian wars and was made Ensign of the First Battalion of Provincial troops, under John Armstrong, on January 3, 1758. Three months later he was promoted to adjutant; the year following became a Captain and on June 9, 1764 a Major. He took part, during this interval, in the expedition against Fort Duquesne and in the battle with the Indians at Bushy Run, near Pittsburg, in the expedition for the relief of Fort Henry. He was later in command of Fort Henry and from 1765 to 1775 one of his Majesty's justices of peace for the county of Lebanon. In the latter year he participated in the movements in Canada against Quebec and Fort Ticonderoga. When war became certain between the Colonies and the mother country he was appointed Colonel of the First Pennsylvania Battalion and as a result of his part in the battle of Long Island on August 27, 1776 he was made a Brigadier-General. After the Revolution he settled in Philadelphia, where he died June 3, 1786.

CHESTER HARDING'S PORTRAIT OF WILLIAM WIRT

Chester Harding, born in Conway, Mass., September 1, 1792 was one of the most successful native portrait painters of his time and Gilbert Stuart is reported to have asked during his stay in Boston, "How rages the Harding fever?" He painted many prominent people, including John Quincy Adams, Washington Allston and Gen. W. T. Sherman, and much has been written and published about his life and work, beside his own autobiography which he amusingly labelled "My Egotistography."

The present portrait of William Wirt, author and lawyer, who was Attorney-General of the United States, 1817, is a particularly fine example of his work and a convincing likeness. It conveys a singular and sufficient suggestion of his gracious bearing and appreciation of his personal prestige. Technically it is a very able performance, reserved in color, the face finely modelled and the figure solidly painted. Harding was rightly estimated so long ago as 1866, by Tuckerman in his "Book of the Artists," as "the connecting link between the early and the present generation of American painters," and among the portrait painters he was unquestionably the strongest link.

Frederic Tuckerman

NEW ART BOOKS

CONSTANTIN MEUNIER, by André Fontaine, 1 vol. In the "Art et Esthétique" series. Paris, Felix Alcan, 1923.

The biography of Constantin Meunier by André Fontaine is one of an excellent series which includes such artists as: Hokusai, Holbein, Degas, Lautrec and Daumier. M. Fontaine has planned his book well. He weaves his critical and biographical material together in consecutive order and the pictures are arranged so that one can follow the development of the artist's work. The writing is clear and simple; the matter is thorough-going; and above all the book has proportion—that is, the facts are expanded or compressed according to their importance. Better known as the sculptor of the toilers in the mines we learn that the artist began as a painter of religious and historical scenes, a training that throws light on his work in bronze. An extensive check list of the work Meunier exhibited from 1851 to 1905 is given at the end of the volume.

THE ART SPIRIT. By Robert Henri. Compiled by Marjory Austen Ryerson. 8vo. Philadelphia, J. B. Lippincott Co., 1923.

A compilation of brief notes from the lectures of Mr. Henri and abstracts from letters to his classes and published articles. One has only to compare them with the similar "Art Talks" by William M. Hunt to appreciate the decadence in the teaching of art in this country during the last fifty years. The difference in the quality of the instruction will be perfectly evident to any one who cares to make the comparison.

VIAGGIO DI ROMA PER VEDERE LE PITTURE. By Giulio Mancini. Edited by L. Schudt. Klinkhardt und Biermann, Leipzig, 1923.

The publication of Mancini's manuscript guide to the pictures in Rome is an important contribution to the literature or documentary art sources of the Renaissance. Mancini the favorite physician of Pope Urban VIII wrote his guide long ago and the information has been used by many writers. It is now at last available in printed form. The text is given in the original Italian. The valuable and exhaustive foot notes are in German. Two extensive bibliographies, one of Roman guide books from 1541 to 1674, and the other of the codices Manciniani add to the value of the book.

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